

Hammer Horror

No. 7
SEPT

Reunions, the Faces from the Studios and the Blood

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THE QUATERMASS PERIMENT

EXCLUSIVE
INTERVIEWS
WITH
VAL GUEST &
NIGEL KNEALE

EARLY
HAMMER –
COMPLETE
FILMOGRAPHY

THE 40th ANNIVERSARY OF
HAMMER'S FIRST HORROR



THE LIVES AND TIMES OF DOCTOR WHO



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Hammer osteoplasts, all world, whose antithesis is the soft and malleable bone.

Hammer Horror

Like *Eden*, the *Book of the Dead* (1992) about that Egyptian Maat



The Maritimes of Quakerism – the author provides a history of the Maritimes of Quakerism, from 1639 to the present. *Maritime Quarterly Review*, page 38.

In this issue, we go back to where it really all began for Hammer – The Quatermass Experiment. The fortieth anniversary of this classic film is an event of enormous importance to genre enthusiasts everywhere, and we're marking it in style with the most in-depth examination of the production ever mounted.

Sadly, this month also sees the first anniversary of Peter Cushing's passing. Twelve months on, our busy mailing testifies that he hasn't been forgotten. Like so much of what Hammer have produced in the last forty years, Cushing's film legacy is clearly as compelling as ever.

And now the difficult bit. Wide-ranging changes here at Marvel have led to the closure of our magazine division. These changes will necessitate a break in the publication of *Hammer Horror* while plans to secure a new publisher for the title are finalised.

I would like to offer my sincere thanks to everyone who worked so hard to make Marvel's Hammer Horror the UK's best-selling horror magazine. Everyone associated with Hammer past and present has been more than happy to help keep the company's name alive through these pages. Working with people such as Frank Searle, who remembers some of the company's earliest post-war productions, and Graham Steggs, who is so important to Hammer now, has never been anything but a pleasure. Our tireless team of freelancers, who did so much to advance our knowledge of Hammer over the last year, also worked over and above the call of duty. They can be proud of everything they discovered and documented.

Above all these, however, I would like to thank the long-suffering Peri Godbold and Alan Barnes, who have been here since day one and whose skill and diligence were key contributory factors to the magazine's success. From the three of us to all of you - no regrets.

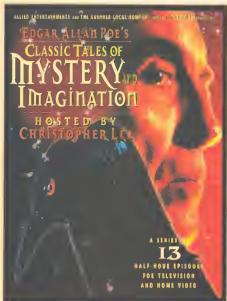
Marcus Hearn
editor

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[illegible]

Tales From The Crypt



Lee's Mystery and Imagination

Post-production on the new Christopher Lee television anthology series, *Edgar Allan Poe's Classic Tales of Mystery and Imagination*, continues apace. Lee not only hosts the entire series, but also stars in its hour-long opening episode, *Mask of the Red Death*, alongside actors Graham Armitage, Jan Paton, and Jennifer Steyn.

The remaining 11 half-hour instalments are: *Beneath*, with Moray Watson; *The Pit and the Pendulum*, with Danny Krogh and Alan Granville; *Morella*, with Camilla Waldman; *The Fall of the House of Usher*, with Jeremy Cratchley and Graham Hopkins; *The Cask of Amontillado*, starring *Frankenstein Must Be Destroyed*'s Freddie Jones and Moore Zero Two's Catherine Schell; *Mr. Veldener*, with Paul Stobbesley; *The Black Cat*, starring Susan George; *The Tell-Tale Heart*, with Michael McCabe and Neil McCarthy; *Ligeia*, with Tony Caprari; and *Jacine East*, *The Oval Portrait*, starring Patrick Ryecan, and

Biographical Portrait, starring James Ryan. The series, made by Dark Film Productions in association with Allied Entertainment and The Kushner-Loke Company, was shot in Johannesburg, South Africa, and should be completed by October of this year. A transmission date for the UK has yet to be established.

Grave Concern

One year on from his death, the whereabouts of Peter Cushing's last resting place recently became a matter of national newspaper concern. After a story appeared in the *Whistable* and *Horne Bay Times*, both *The News of the World* and *The Times* carried rather tasteless reports of the saga. (*The News of the World*, on 25th June, was headlined: "Where's Peter Cushing? Up The Daisies' Riddle of grave site eludes fans".)

It appears that Peter's ashes were not buried beside the headstone of his late wife Helen in the graveyard of St. Alphege's Church, Seasalter, Kent, as had previously been thought. Indeed Helen Cushing's headstone - which bore a poem written by Peter, and space for his own name to be added - has since been moved to an unknown location. However, his former secretary, Miss Joyce Broughton, has said that the ashes and the headstone were moved upon Peter's instruction. "Mr Cushing asked us to place them somewhere private," she told the local newspaper. "It was what he wanted and I have simply carried out his wishes." Explained *The Times*: "Cushing disliked the fuss lavished on celluloid heroes, even dead ones, and was uncomfortable about strangers putting flowers on his wife's grave."

Meanwhile, the *Whistable Museum's* tribute to Peter (as reported in last month's *Hammer Horror*) continues until 16th September. The Museum can be contacted on (01227) 276998.

Hammer on Laserdisc

Poison Entertainment will be releasing a box set of Hammer films on laserdisc in early September. The box, comprising *The Devil Rider Out*, *Quatermass and the Pit*, *Dracula Prince of Darkness* (all with trailers intact), plus Lucien's forthcoming Christopher Lee documentary, will retail at around the £75 mark. Encore's recent laserdisc release of *Fanny Hill* has an extra 30 minutes' worth of behind-the-scenes footage, including an interview with star Christopher Lee.

UnChained

London's National Film Theatre will be screening some of horror legend Lon Chaney's best-known films throughout August. Films in the season include 1923's *The Hunchback of Notre Dame* and 1925's *The Phantom of the Opera*. Call the NFT box office on 0171 403 0274 for further information. Elsewhere, satellite channel TNT have two Jimmy Sangster-scripted horrors in their August schedule. *The Trollenberg Terror* will be screened at midnight on Friday 18th, with *The Hillyer Club* following on Tuesday 22nd at 1.40 am.

Trading Place



Cornerstone Communications Incorporated, in association with Hammer Film Productions, will launch a



set of 110 Hammer horror trading cards for Halloween this year. Pictured are three of the promotional cards based upon *Frankenstein* and *The Monster from Hell*, *The Evil of Frankenstein* and *The Curse of the Werewolf* respectively.



Obituaries

Prudence Hymn, who played Barbara Shelley's serpentine alter-ego in Hammer's *The Gorgon*, died in London on 1st June. She was 81. A ballet dancer from the 1920s onwards, she was best known for her performance as Princess Florine in the Blue Bird *pas de deux* from Peppini's *The Sleeping Beauty*.

Screenwriter Charles Bennett died on 15th June. Having scripted some of Hitchcock's finest films - including *Saboteur*, *The Man Who Knew Too Much*, and *The Thirty-Nine Steps* - in the mid-1950s he bought the film rights to the classic MR James short story, *Casting the Runes*.

He adapted the classic Gothic chiller as *Night of the Demon*, which was directed in Britain by Jacques Tourneur and starred Dana Andrews. In 1965 the script's most famous line - "It's in the trees! It's coming!" - was sampled on the Kate Bush track, *Wounds of Love*.



Competition Winners

Frankenstein and Friends

on sets of London's recent releases, *Frankenstein's Created*

Woman, *Rosapina the Mad Monk*, and *Dr Crippen*, were up for grabs in Issue 4. We asked you for the number of *Frankenstein* films that Hammer made overall (7), for the name of the film which was shot back-to-back with *Rosapina the Mad Monk* (*Dracula Prince of Darkness*), and for the year in which *Dr Crippen* was first released (1967).



Prizes went to the following:
Simon Ashby, Bedford; AK Estrook, Leybourne; Simon Gubertig, Cambridge; Tim Holden, West Bromwich; Katrina Jewell, London; Glen Martin, Luton; Paul Ponsanby, Portsmouth; C Rubisani, Swarston; W Sawyer, West Sussex; and Nigel Speight, Ramsley.



War Fare

In Issue 4, we asked you for the real name of Eva, lead singer of War Fare. The answer was, of course, Paul Evans. CDs of Hammer Horror, the group's rock tribute to the studios that dripped blood, went to the following 20 lucky winners:
Natasha Abov, Watzen-Under Edge; Mark Badger, Leichworth; CJ Chester, Southampton; Dennis Corbis, Portsmouth; Lucy Connon, Bolton; RW Cotter, Bedford; R Don, Windsor; Caroline Gough, Unbradach; Miss T Hayward, Portsmouth; C Holmes, Chesham; Dave Johnson, Stoke-On-Trent; James McCartney, Glasgow; Howard Mitchell, Harrogate; Alison O'Neill, Metherby Tydd; R Page, Fife; Deirdre Reilly, County Meath; Steve Roberts, Clyde; Michael Seay, Leeds; Joanne Sheppard, Wux; and CW White, Carnock.



Satanic Writes

Any interest I may have had in hearing that Hammer Films are planning to remake *Quatermass* and the Pit has been dashed on reading that the new version is to be set in New York instead of London.

When Hammer made the first two *Quatermass* stories in the fifties they were forced to accept an American actor in the leading rôle. I understand that this was against the wishes of the writer Nigel Kneale. Yet now we hear that the actual stories are to be Americanised? How does Mr Kneale feel about this? Although I would concede that the first two *Quatermass* stories could be transferred to an US setting, I fail to see how the important historical aspects of Pit could be maintained. Would New York have a Hobbs (Devil's) Lane during back centuries? How could New York have manuscripts dating back to the fourteenth century detailing the early incidents?

Personally, I think that the *Quatermass* stories are best suited to the less sophisticated period setting of the fifties, but I realise that this would be unacceptable to today's audiences.

**Mr C Burns,
Bristol,
Glouce**

See pages 16-20 for Nigel Kneale's opinions on the subject of the mooted *Quatermass* and the Pit remake

Allow me to write briefly to add my thanks to you for producing what has so far been a highly useful and entertaining magazine. Hammer films for me (as for so many people) were a staple ingredient in feeding my childhood imagination. In my own case, being carried away to such wonders and heroes fired my ambition to become a genre writer, an ambition which has met with some degree of success. And it is a source of great gratification to me that I was able to express my personal thanks to Peter Cushing a short time before he died, by sending him one of the books that he so powerfully helped to inspire.

I also want to congratulate Alan Barnes for his poignant, sad and very informative article about Susan Denberg (Elvira Young Girl's Dream, Issue 5). Another function Hammer (Warner) holds it is to let fans know what has become of the actors and actresses whose performances made such an impression on us. Whether these performers realise it or not, by appearing in films we love they become in a very real way part of our lives, old friends whose successes we celebrate and whose tragedies and loss evoke our sympathy and our grief. Familiar for me embodies this sense of community such that even when those friends are gone, they are and always will be fondly remembered.

**Stephen Banks II,
Martel, Harlingen,
Texas, Texas**

On BBC1's recent *Forbidden Weekend*, good old Christopher Lee and a young Oliver Reed turned up in *Beat Girl*, a rare film about troublesome teenagers in the 1950s. The main teenage rebel was played by Gillian Hills, who I'm aware turned up in the Hammer film *Demons of the Mind* in 1972. I then got to wondering whatever happened to her... is there anyone out there with anything on Gillian Hills? If not, then a still accompanying this letter will have to do.

**Brenda J. Pail,
Knapley,
West Yorkshire**

Born in 1944, the bilingual Gillian Hills (left) worked on both British and French movies, having been discovered at the age of 13 by producer-director Roger Vadim. She also appeared in Antonioni's *Blow Up* and Kubrick's *A Clockwork Orange*, and divided her career between acting and art school.

Hammer Horror is a wonderful magazine rich in detail, photos, intriguing facts. It is almost perfect.

Hammer films are a part of my childhood and continue to be a source of pleasure. The Hammer films were so popular amongst my friends that we would recite lines of dialogue to each other. Among our favourites were those from *Dracula Prince of Darkness* ("My master died without issue... " "Who have you got in there? Horace Peabody?"; not to mention Father Sendar's immortal "Father you're an idiot. Worse than that, you're a superstitious frightened idiot"), *The Mummy* ("Let down your hair!"), and *Dracula AD 1972* ("One of our favourites - 'C'mon, Jess, it could be a giggle!").

**James R. Clouse,
Perryman,
USA**

How about, "Drink you fools drink" from *Take the Blood of Dracula*. "Tell us about



the blood, Johnny" from *Dracula* AD 1972, or even "Aren't these girls athletic, sir?" as said by Bernard Cribbins in *50c*.

I am so thrilled that at last we have a mag totally dedicated to Hammer. I have been a fan since the age of 9. The first film I saw was *Dracula Has Risen From the Grave*, and from then I was totally hooked. At school, we girls used to get together and talk endlessly about the latest chiller we saw on the telly. We also used to swap the bubblegum cards which were issued, and at one time I had a complete set. Unfortunately, I was not old enough to see these wonderful films on the big screen but whenever they are released on video I am on the spot to buy them. I can watch Hammer films over and over again and still love every minute.

Valerie Farrell,
Beckley,
London

Your reply to Neil Parlett's letter in Issue 5 concerning the original *Necros* of Hammer magazine is incorrect in stating that only 23 issues were published.

There were actually 30 issues. In October 1982 – by then called *Halls of Horror* – Issue 24 was published, reprinting seven of the comic strips. Issues 25 to 30 then appeared sporadically between July 1983 and October 1984 (Issues 28 and 29 contained the comic strip of *The Brides of Dracula*). A special was also issued in April 1984, containing reprints of the *Dracula* and *Dracula Prince of Darkness* comic strips.

Chris Walters,
Grassington,
Leeds

Why is it that Michael Ripper, one of Hammer's most notable actors, is asked to act in *EastEnders* (BBC 1, June) for a split-second with the line, "You didn't give us a chance", not classic lines like "We know where the evil lies" (*Scars of Dracula*) or "It will be nice to see the shady times of the old country again" (*The Mummy's Shroud*)? The credits he was "Man" – not Longham or Chel Conisbale. Even though I'm only 14 years old, I've enjoyed all the films he's appeared in and will always admire him. I can just hope that he will be offered a part in any new Hammer productions.

Ian Cooley,
Sheffield

While on the subject of the one and only Mr Ripper, we'd like to apologise for the omission of his character Max, from the cast list of *Dracula Has Risen from the Grave* in last month's



Hammer's Horror Host assumed the wrong responsible has been impaled upon the point of a giant Holy Cross.

Here's a snippet of information that I bet most Hammer enthusiasts don't know about – *Dracula smokes!*

Yes, it's true. As I was looking through your magazine, I came across the subscription advertisement. In the bottom right-hand corner of the photo of Christopher Lee in all his bloodthirsty splendour is what looks like a discarded cigarette. Can it be true? Does the Count take a crafty drag between draining his victims?

Paul Davies,
Newton Pyske,
Dorset



My Top Ten

Hammer screenwriter Stephen Volk (*Graveyard Book*, *The Guardian*, *Chatterbox*) chooses his favourite film from the Hammer vaults.



1. *The Hunchback of Notre-Dame*
Richard Matheson is one of the best screenwriters in Hammerland. (His wonderful book *I Am Legend* was bought last night never produced by Hammer.) He was the perfect choice to turn Whistler's publisher into a metaphysical, gripping poetic fantasy. Shows about some very clever, but sometimes overwrought, (Of course, you could never do it today, when *Sweeney* is the star of tabloid headlines and so-called "recovered memories".)

2. *Countess Dracula*
Migel Kneale is a naturalistic under-rated writer. His ideas weaving in and out of science-fiction, fantasy, and the paranormal in a way that was a liberating experience for my own writing. For me, Andrew Kato is a great writing Hammer hero. But Kneale is a genius of the genre.

3. *The Hunchback of Notre-Dame*
Again, an unusual story by Miguel Kneale, set in the Renaissance, yet dark and claustrophobic – no more lost! The images and the message of the powerful, anti-feminist ending have stayed with me ever since.

4. *The Hunchback of Notre-Dame*
The six plates in St Paul's Whitechapel Gallery is memorable. Trust Hammer to only look the horror and Freudian analysis, which is a great picture to watch with. For some reason, for all its faults, this story stayed with me.

5. *The Hunchback of Notre-Dame*
For Peter Cushing's Baron F and Doctor Van H. These characters the whole aspect of the Hammer world for me. I hope that one can draw a line back from my screenplay *Graveyard*, through these two films, through the books, to *Dracula*, *Dracula*, and *Dracula* and that strong sight of ghost stories in 1816.

6. *The Hunchback of Notre-Dame*
Peter Cushing is a delicate balance, as proved by the subsequent BBC television series. The clash between the national devotion and a seemingly supernatural death is a compelling one for me, which is why I like stories about ghosts.

7. *The Hunchback of Notre-Dame*
Hammer's *Les Draculaques*, though, in its time, this psychological thriller set the bar for many tentacles built – many, indeed. By Hammer! When I first saw it, the body in the swimming pool gave me palpitations.

8. *The Hunchback of Notre-Dame*
Coming from South Wales, I've always loved the morning 8th shift whistles of mines deeply strikes, but I can't remember whether that last pre-dawn Plague or not! The terrifying dream sequence is still lodged in my brain. Hammer's medical gave Val Lewentz's zombies a severe kick up the behind.

9. *Dracula Has Risen from the Grave*
Finally. I've chosen this for the marvellous image of Dracula impaled on the massive crucifix at the climax of the film. The whole movie builds up to this moment, but it's well worth it.

Hammer's *The Quatermass Experiment* broke new ground, taking the studio into the worlds of science-fiction and – more especially – horror. Although the company had attempted several science-fiction style films, such as 1951's *Strain Four* and the following years' *Spacemen and Four Sided Triangles*, all directed by Terence Fisher, this would be the studio's first fully fledged venture into the genre. Their choice of director for the first Quatermass film was not the dependable Fisher, but a comparatively newcomer to Hammer: Val Guest.

Born in 1911, Val Guest is one of the unsung heroes of British cinema, having made more than 90 films in one capacity or another. Scriptwriter, producer, director and all-around Renaissance man, Val had turned to film-making after a start in journalism. "I actually started out as an actor," he recalls, "starting with time I wrote a lot of articles for film magazines. It was easy for me because I was on the inside, so to speak, and could get interviews and pick up stories not like the poor journalists who had to make an appointment and all that stuff. From there, I went on to ghost the life stories of stars like Mike West and Marlene Dietrich."

But quite early on, Val decided he wanted to be a scriptwriter. "I was under contract to Manner Brothers as an actor, but I didn't think I was very good and I decided to let them know before they told me, so I asked to be released from my contract. They agreed to this, providing there had been call on anything I wrote during the remainder of my contract, which I suppose was less enough. I was also London editor of a magazine, *The Hollywood Reporter*, and in that I once wrote a very bad review of a film which Marcel Varnel had directed. In that review I stated in the harshness of youth, that if I couldn't write a better picture with one hand tied behind my back, I'd give up the business. Well, Marcel read it and challenged me to do just that, and I did. I joined him and, to cut a long story short, we signed a joint contract and from then on he couldn't direct anything I didn't write and I couldn't write anything he didn't direct."

Val had stumbled into a lucrative and popular field at the 1930s and 1940s – screen comedy – and the French-born Marcel Varnel had cornered the market in classy British humor after leaving his craft in Hollywood during the 1920s. Among the successful films on which Varnel and Guest collaborated were the *Will Hay* comedies *Good Morning, Boys* (1938), *Oh, My Nerve!* (1938) and *Jock a Policeman* (1938). For *Arthur Askey*, the two worked on the 1939 screen version of the popular BBC series *Basil Huggins*, and Val is credited with additional dialogue on Askey's later *The Ghost Train* (He also directed the distinctive comedian in 1941's *John's London Ltd*).

One thing that many of these comedies have in common is a sub-plot in which the heroes, usually on the trail of crooks, Nazi spies or Irish gangsters, are menaced by ghosts. Of course, these usually turn out not to be ghosts at all, but the badies in disguise. But did the use of the supernatural reflect a hidden desire in Val to make horror films? "My early comedies are just that," he says laconically. "I never even thought of horror films. If ghosts and ghouls came into them, it was because they were funny, not because of any horror element. I never

Val is one of the unsung heroes of British cinema, having made more than 90 films in one capacity or another.

Reel

Val Guest's work for Hammer spanned thirty years of film-making. Milestones along the way included the company's first horror production, their first colour feature and episodes of their latest television series to date. He discusses these, and other elements of his distinguished career, with Adam Jezard.

did have any interest in horror. It just wasn't my scene."

Working on these films, many of which are considered to be comedy classics, gave Val an apprenticeship in all aspects of film production. "I did a lot of second-unit stuff while I worked for Mervyn, and I gradually learned my trade as a writer," he says. After Verne's death in 1947, Val seemed for a while to take over his mentor as a director of screen comedies, with such stars as Frankie Howard in the comedies for film *The Runaway Gals*, David Tomlinson (in *Caddy*), Don Adams and the Crazy Gang (in *Life Is a Circus*). Not surprisingly, it was as a comedy director that Val first came to Hammer in 1954 for *Life With the Lyons*.

"I came to work for Hammer because of my old pals Ben Lyon and Bebe Daniels," he says. "Hammer had bought the rights to their television series, and Ben called me up one day and asked me if I would like to direct them through the movie." Lyon had been a lightweight star of American films during the 1920s and 1930s, and his wife, Daniels, had been a child star and had acted with the phone area comedian Harold Lloyd. They had come to Britain in the 1940s and, with their children Barbara and Richard, spent themselves up as a hapless, accident-prone family on radio, television and eventually film. "That was how I came to work for Hammer," Gussie recalls. "and I stayed on. At odd times they'd call me up and ask if I'd like to do this, that and the other." Not only did Val direct the films, he usually had a hand in the scripting of them as well. It was the beginning of a fruitful association between film-maker and studio, and such was his success that Val was not only invited to direct the Lyons in a further film (1959's *The Lyons in Paris*), but also Hammer's first two colour films: *Men of Sherwood Forest* (1954) and *Beek in the Woods* (1958). The first of these was a lively costume romp starring American Don Taylor. "I don't know why Men of Sherwood Forest was Hammer's first colour film," says Val. "I suppose someone decided it was a good subject, with all that Lincoln green."

So with his reputation firmly based on sparkling comedies and action thrillers, how was Val chosen to direct the studio's first horror, *The Quatermass Xperiment*? "It was nothing less than a miracle really," he says. "I wasn't into horror and I was probably one of the few people who hadn't watched the television serial that was gripping the rest of the nation,



"Now, in doing this, you make an enemy of the writer. In this case Tom [Migel Kneale] but that's life in this picture business. The writer always feels you've taken out the best parts and the film-maker has to say 'This is what I think people will go through without shuffling their feet' and has to take the decision of what to cut. It's like making a two-hour film of *War and Peace*—something has to go." Perhaps understandably, Val seems irked by the criticism he has heard come from Kneale's decision. "You know, I am getting awfully tired of people telling me how Nigel Kneale didn't like things," he says. "In all my years in this film industry I cannot remember anybody who had more aspects worries and grumbles I have heard—from other people—than Nigel Kneale has. He seems to go through life grumbling about everything. He didn't like the casting of Donlevy, he didn't like the way the script was written. He was upset about the first Quatermass film because he thought we'd ruined the whole thing. I quite honestly think he should shut up and thank his lucky stars

that Hammer took a television writer of immense talent and brilliance and turned him into a world-wide name in his genre. Even the most brilliant writer needs an editor, someone to sub his stuff down and peddle it to the public, so they won't go away screaming. I have a great respect and admiration for him, but I cannot stand hearing about all these things he's supposed to have complained about over the years."

And Val is full of praise for the star of his Quatermass film, Brian Donlevy. "Donlevy was a very good actor," he says. "and for my money it was his better to play someone as down-to-earth and factual as he was, than it was to play him as an ethereal professor like I tried to beautifully with my method of trying to film it as a newsreel and make it more believable. The whole thing with all these pictures was to never do a scene that you didn't honestly believe couldn't happen. For me, Donlevy gave a down-to-earth feel to a very old the earth subject."

Whether his star was chosen by the American money men, Val does

On The Quatermass Xperiment:
"If I was going to do it, I was going to do it almost factually, as a newsreel or reportage. No science-fiction film had been done like that before."

Life

but Tom Hinds (the film producer) gave me a stack of scripts to read while I was on holiday in Tangier. These were beside my bed for a good week or so before my wife, Yo (Jacqueline Yolande Donat) asked me what one of them was. I said, Oh, its some sci-fi horror thing. Tony wants me to read but it really isn't my scene." And Yo said, "Have you read it?" I said, No, and she said, "Why not? Since when have you been ethereal?" So I read it, and I was immediately hooked, and that's how I came to do Quatermass.

"What I did say to Tony Hinds was that if I was going to do it, I was going to do it almost factually, as a newsreel or reportage. No science-fiction film had been done like that before." Hinds agreed, and Val duly set about rewriting Richard Lendin's draft screenplay (read sales from Nigel Kneale's television scripts. "The problem of condensing the serial can be best described as picking out the best bits and leaving the second best bits," says Val.





Black & white photo of three men in suits, likely related to the film production.

Safety Joints
Don't Genuis and
one capital don't
an even conspiracy
a Quatermass 2
(1955)

remember being given a loose hand in most other areas of the production. "No one has complete control," he says. "The producer but no one else. I mean I had 90 per cent casting control, as a writer I had 90 per cent script control and as a director I had 100 per cent control of the sort of film I wanted to make. You never get complete control, unless you are a writer/director/producer which in later years I became."

The casts of the first two Quatermass films were full of household names - Sid James, Thora Hird and Jack Warner among them. "I used to have a sort of film rep company," says Val, "and a lot of these people like Sid James. I used to write as I had to work with Jack Warner, believe it or not. I knew him. Thora Hird I'd used before. They were all part of our family. We had fun and everybody knew their business. If they weren't good, we wouldn't use them again. Val also gave new talent a try and in *The Quatermass Experiment* featured a relative newcomer to film, Laurel Jelliffe, as Blake, the man from the Ministry. "Thereafter I wrote Laurel into every other film I did," says Val.

Even in its early days, Hammer was mostly concerned with bringing the production in on budget and on schedule. "I can't remember how much money we had," says Val. "It was the normal sort of budget. It was very small. Schedule? I don't know. I think we had a hour six weeks. Eight weeks was tops." As was so often the case, Hammer made use of the resources on his doorstep. In an early scene a police car crashes past crowds of people while Bray Gurnea can be seen clearly in the background. Hammer also persuaded local film and ambulance crews to take part. "The crews were very helpful," remembers Val. "We had no problems. We just asked for their co-operation and we got it. While the occasional villager may have been seen in the background, most of the extras were jobbing actors. "There was a crowd actress, Susan Asquith with Equips [the actors' union] and you had to use a certain amount of them unless you were more than 50 miles away from London. However the odd local did turn up and make the place look a little bigger."

Given the film's urban setting, Val and his crew didn't have to go very far to find the locations they needed. "We used a lot of the cobbled ways of old Windsor, the little streets below the castle. That's where we shot the break-in

at the cinema shop. We shot the finale using the outside of Westminster Abbey but we never shot inside. The interiors were shot at Bray."

Special effects were still fairly primitive in the 1950s. Val had the difficult task of realising the crash landing of the spaceship. Richard Matheson's transformation from man into werewolf, and the scenes of the giant creature in Westminster Abbey were all the aid of computer enhancement, trick photography or expensive special effects teams. "You may have thought you saw the crash-landing, but you never did. The only thing we shot was the spaceship embedded in the ground, sitting upright a foot on the backlot. It was built there, and our art director [Elder Wiley] did a great job. But that huge spaceship was there on the backlot for quite a long time."

Matheson's transformation was the brilliant work of Hammer's make-up man Phil Leakey. He was with them for years and did some wonderful jobs. That again, was done without trick photography or super-makeup, but painstakingly from shot to shot. I suppose many times it did look like you were seeing him change. The creature in the zoo you never saw either. You may have thought you saw it, but you never did. I shot it so that you saw a shadow, you heard it moving, you saw the time and that is left, but you never ever saw the creature."

"Now in Westminster Abbey you did. You got a glimpse of it up in the rafters. That was down to Les Bewse, our special effects man, who was a great guy. The thing up in the rafters was a piece of rope which he had manipulated into some form of life. Such is the wizardry of special effects, but that's all you saw."

The instant success of the film on both sides of the Atlantic took Hammer and the distributors by surprise and led the studio into production of the Gothic horrors. But did the director have any idea what sort of hit he had made before it was released?

"Well, it didn't look like a normal Hammer film, and it didn't read like one. I thought it had tremendous potential to be a very unusual film, but none of us dreamt it was to be the success it was. I also never expected it to last all these years and I have a feeling that maybe it is that very documentary feel which has helped it stand the test of time." Was he surprised when Hammer layed on the horror bandwagon after the first Quatermass? "Well, they did all sorts of other films, aside from horrors. I think that



Photograph of a man, likely a character from the film, looking intensely at the camera.

somebody decided. Why don't we have a go at Frankenstein? They said, 'let's do more horror than we have so far'."

"It's very strange about that term, 'horror film'. I never looked upon

Quatermass or *The Atom Bomb* as horror pictures. I have looked upon them as thrillers, sci-fi or even as adventure films, but never as horror."

In 1956 a new team was assembled for Quatermass 2, with Bernard Robinson installed as art director. Gerald Gibbs taking over from Jimmy [Walker] Harvey as

director of photography and Michael Carreras putting in an early appearance as executive producer. Another recruit was Nigel Kneale, credited as Val's co-writer. It may be possible that Kneale was responsible for a softening in the way the Professor was portrayed. In the first film, Quatermass comes over as very tough, highly motivated and doggedly single-minded, but by the second film he seems to have undergone a sea change and is a much more human character. If Quatermass is still persistent, hard-nosed and bull-headed, it is only because the human race depends upon him for its survival. But was Kneale responsible for the

On The Quatermass Experiment:
"It didn't look like a normal Hammer film, and it didn't read like one."



personage shift in Donlevy's performance?" "I honestly don't know," Val says. "We could very easily be I wasn't aware that *Quatermass* came over as that much more human. Maybe Brian Donlevy himself had, with the passage of time, become less hard bodied or single minded, but I think he played the same character maybe the story made the character onscreen more situations which called for a human response. I don't know."

The BBC had shot the original television serial (broadcast in 1955) at the huge Shellhaven oil refinery on the Essex coast, and at the nearby Mucking Marshes, which had stood in for Wicken Fen. The village which had mysteriously "disappeared" Shellhaven proved so effective in the television version that Val also shot his *Quatermass* sequel there. "Shell were very good," he recalls.

"A production manager went down and saw them and made a deal. I don't remember seeing very many people down at the Shellhaven refinery. I think most of the operational tasks were done from inside the control house, so it was a very safe place because of that."

Val's documentary style method put *Quatermass 2* ahead of its time: some of the early newsreels of the Chernobyl disaster in April 1986, when a Ukrainian nuclear reactor exploded spreading deadly radiation, are remarkably similar to the scenes in which the disguised *Quatermass* is driven back into the plant with the guards.

"I happen to believe there is something in the mountains, an animal or a man-animal, that we haven't really seen."

Despite these forebodings of the terrors of geyserism, now towns and strange scientific processes, Val doesn't believe the films were intended to reflect contemporary fears. "I think saying that is reading something into it that wasn't really there," agrees Nigel Kneale says it was. "You'll have to talk that up with the author."

While the film is a stark and grim entertainment, there were laughs to be had on location. One of these involved Brian Donlevy's togs, which unfortunately developed a life of its own while on location on the South Downs near Brighton. "We'd gone to the Downs because they were supposed to be windweeps," says Val. "and they weren't." Consequently, the studio had to hire its acrobatic engines to create the hurricane sequence at the end of the film. "As Brian wore a tunic, we knew we had to be careful filming the hurricane. He had God knows how many engines tied up to blow it his gale because there was no wind at all, and those

engines were turned on and had to blow at the actors - that was our hurricane. But to do that I had to arrange it so that in all the scenes, Donlevy faced the wind machines, or his tunic would have blown off. We did it all very successfully until one take, a very difficult shot which we had tried a couple of times. Finally I said, 'That's a beauty cut,' Donlevy said. Oh great, now I can have a collar but he turned around and his tunic took off and floated around like a hat, even after we'd turned the wind machines off. The props were throwing risks at it trying to get it down and save it. They eventually did bring it down and it had to be reconstructed by the hairdressing department."

Given the small budgets and the technical limitations on the *Quatermass* films, did the stories rely more on the characters to tell the plot than a modern film would? "I don't really think so," says Val. "All you had to do was make a very good story. To tell a good story, you need good characters. I don't think we had to do that more than modern films do. If you're saying that, you're implying modern films are bloody awful because they don't rely on characterisation - and you may have a point. I don't know."

Immediately after *Quatermass 2*

Hammer turned to Kneale's 1955 BBC television play *The Cuckoo*, changing the title to *The Abominable Snowman*. Once again, Kneale and Kneale were retained as director and writer respectively. Although Kneale was the only writer credited on the project and he film retained a principal star from the television version, the team still experienced familiar difficulties. "We had to let the script to make it more cinematic," Val recalls. "It had seemed a bit like standing on a soapbox and pronouncing theories - all very well, but only to a certain extent." The script dealt with the potential extermination of an entire species.



Peter Cushing and Nigel Kneale on the set of *The Abominable Snowman* (1957)



The first cover of the British press for *The Abominable Snowman*

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HAMMER FILM PRODUCTIONS

CARL MURDER
ANDRE MURDER
EDWARD UNDERDOWN
WALTER FITZGERALD

THE CAMP ON BLOOD ISLAND

PAUL BROWN - BARBARA SHELLEY
MICHAEL DOUGLASS

Produced by CARL MURDER and ANDRE MURDER
Screenplay by CARL MURDER and ANDRE MURDER
Directed by CARL MURDER



Infernal by
into a constant
the person
narrowed down
The Camp on Blood
island (1958)

for profit by professional
hunters and it was very
much in keeping with the
environmental issues

highlighted in the Quatermass
films. "It was a good message
then and it's a good message
now," says Val. "That was all
down to Nigel Kneale, it was
his story and his script. All I
had to do was edit it again and
bring it a little down-to-earth
and down to size, which again
I believe poor Tim was very
apart about. Poor Tim. He's
wasted an awful lot of his life
being apart. It's a shame he
can't enjoy the success that
he's had."

According to the director,
The Abominable Snowman
wasn't rushed into production
in a bid to capitalise on the
success of the Quatermass
man's previous efforts. "I made
it because I was interested in the subject. It was nothing to
do with Quatermass at all. It was a very good story and the
Snowman had been in the news. Some very well-known and
respected people had found a footprint and it had been very
well covered by the press. It was a very up-to-date subject to
tackle, way away from Quatermass. You see, I happen to
believe there is something in the mountains, an animal or
a man animal that we haven't really seen. People say they
have had glimpses - I'm quite prepared to believe that."

**"He was a great
guy," Val Guest said
of Brian Donlevy.
"He used to like his
drink, however . . ."**

asked why it wasn't made into a film directed by him
and starring Donlevy. Val says, "I don't know. I think - it may be
entirely wrong - that Hammer didn't think it was very good
and the reviews had been poor, and by the time they got
around to making it I was involved in my own projects."

Val continued to work for Hammer on and off, making
films which were equally hard-hitting but based more in
reality, including war movies *The Camp on Blood Island*
(1958) and *Yesterday's Enemy* (1959), and crime thrillers
Hell is a City (1960) and *The Fall Treatment* (1961). These
films were at the forefront of what became known as the

"new wave" of realistic, gritty films, and were soon
on television in rooms of screen sex and violence. But why
did Val choose to introduce such realistic elements into his
films? "I always felt that if you were taking a new look at
a familiar subject you should present it in a new fashion,"
he says. "You can't do this with all subjects, but [those]
seemed to lend themselves to my cinema verité style of
film making. It was a style I liked when approaching
that sort of a subject, which I think gave it a little more
impact."

After *The Fall Treatment*, Val was not to work for
Hammer for another nine years, but during that time he
re-invented the fantasy field with another British
documentary-style science fiction thriller, 1961's *The Day
the Earth Caught Fire*. The movie, which deals with the
end of the world after the planet is forced off its axis by
repeated nuclear tests and into the gravitational pull of the
sun, is Val's pet film. "I got the idea eight years before I
made it. It wasn't that I didn't want to do it, but in every
one of those years I made a film that was successful and
someone would say to me, 'What do you want to do next?'
When I told them about *The Day the Earth Caught Fire*,
they'd say, 'You must be mad,
who wants to know about bombs
and things?' No, no, get on with
the things you know how to do.
And I did that for eight years! But
in the eighth year, I thought,
'I'm going to make this, sink
or swim.'"

He was forced to partly finance
it himself, putting up his profits
from a successful Clive Richard
drama, 1959's *Expensive Gorge*
and then persuaded Michael
Balcon and British Lion to give
him the rest of the money. "It was
my baby from the year dot," he
said. "Of course, it is my favorite
film and I won a British Academy
award and it was very pleasing to
me, having waited so long that it
was a great success." Val admits
that *The Day the Earth Caught
Fire* was one of a number of films



20th Century Fox
The Day the Earth Caught Fire (1961)

When Brian's Brain (1961) was
released, it was a major success story
for Hammer and the studio's first
major hit.
Produced by CARL MURDER
Screenplay by CARL MURDER
Directed by CARL MURDER



he made in which some scenes were filmed twice so that a discreet amount of female nudity could be added. In countries where the censors objected to such material, a "nudehead" cover sheet would be inserted. Such a scene was in *The Day The Earth Caught Fire*, wherein Janet Moran is seen washing her hair, once topless, once covered. Other films on which Val used "cover" shots were 1963's *40,000 Suspects* (with classical actress Guinevere Bloom), and *The Full Treatment* (with Diane Cilento).

He was finally called back to Hammer to direct their 1970 proleptic adventure *When Dinosaurs Ruled the Earth*. "I was on holiday in Malta with

On When Dinosaurs Ruled the Earth: "What went out on screen had nothing to do with the film I had made and left behind."

Yô and Aida Young, the producers, flew out to see me and asked if I'd be interested in doing a film about dinosaurs. The whole thing was going to be shot in the Canary Islands. Now I'd never been to the Canaries and I thought it was a fabulous idea, and I did it because I thought it would be a fun thing to do. In fact it's one of the few films I didn't enjoy making. Hard work can be fun, but this was hard work that wasn't. The set up was not all that good, the story wasn't good either, but at least I got six weeks in the Canary Islands. At the moment I left the picture with my collar (Peter Cusack) in the state that was, for me, correct; the producers got into the cutting-room and re-edited the whole film. What went out on screen had nothing to do with the film I had made and left behind."

The script, written by Val from a treatment by author J.G. Ballard, featured no real words, but a phony language which had been given predetermined meanings by the cast. The real stars of the film, however, were the Oscar-nominated special effects. "It was not difficult to amaze the critics and audiences," says Val. "We had Jim Danforth, a brilliant, amiable man, and everything we filmed we shot with a storyboard. Anything that had dinosaurs in it had been drawn out and you knew exactly what was happening with each movement. I'm animated the dinosaurs in after we'd shot the live-action sequences. Somebody would stand up on the

mountain with a 14 foot pole, and you'd call the actors. The top of that pole is the dinosaur's eyes, that's where you look." It wasn't tough for me. It may have been tough for the actors, but they always had the storyboard to see where they were."

Although that was the last feature film Val directed for Hammer, his connection with the studio did not end there. He returned to direct three episodes of the 1980s television series, Hammer House of Mystery and Suspense: *Mark of the Devil*, *In Procession*, and *Child's Play*. Of the series, Val says, "Roy Skelton [the Hammer producer] called me and asked if I'd like to do some for old times' sake. We had fun making them, but they

Left: Horne with Robin Hutton in a French *Revue* (1975). Above: Val (third person) in a London apartment, in directing *When Dinosaurs Ruled the Earth* (1970).

were tough going. We were given a tiny schedule [10-13 days per 73-minute episode], but I thoroughly enjoyed it and I probably would have stayed on and done more if I hadn't had other commitments."

Now in his eighties, Val lives in America's Palm Springs with Yô and the couple celebrated their 40th wedding anniversary there last September. (They have a son and three granddaughters.) However Val's version of retirement seems like more work. He teaches screenwriting at the nearby College of the Desert and has been working on the screenplay for a new version of *The Day The Earth Caught Fire*. "It's all about global warming," he says. "Nothing could be more logical than that." And although he has nothing to do with the movie's remake of *The Quatermass Experiment*, a new version of his *Expresso* *Samurai* was in pre-production in London when he spoke to Hammer. "It's a failed idea in all being redone," he says. "It's good when you get to any type of life and those of your films are being remade in the same year. Life is pretty good."

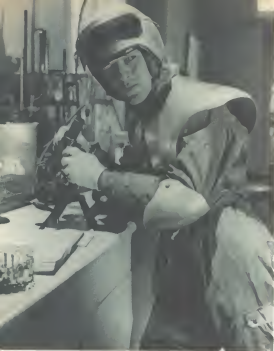


In *Expresso* he looked in 'The Full Treatment' at 'The Day The Earth Caught Fire' and 'The Quatermass Experiment' with Peter Cusack. (top right) 1969

Filmography

All film-directing credits and selected television credits. Films listed in order of release

- 1943 *Miss London Did: Girl in Paradise*
- 1944 *Give Us the Moon*
- 1946 *I'll Be Your Sweetheart*
- 1946 *Just William's Luck*
- 1946 *William Comes to Town*
- 1946 *Murder at the Windmill, Miss Pilgrims Progress*
- 1946 *The Ruby Said No: Mr. Deane's Duck*
- 1950 *Penny Princess*
- 1950 *Life with the Lyons*
- 1954 *The Running Man, 31—Sherwood 7—; Dance Like a Lady: They Can't Hang Me!*
- 1956 *The Women in Paris: Break in the Circle: The Quatermass Experiment*
- 1956 *It's a Wonderful World: The Wagon*
- 1957 *Come On Admiral: Quatermass 2: The Abominable Snowman*
- 1958 *The Quatermass Experiment: The Quatermass 3: The Quatermass 4: The Quatermass 5: The Quatermass 6: The Quatermass 7: The Quatermass 8: The Quatermass 9: The Quatermass 10: The Quatermass 11: The Quatermass 12: The Quatermass 13: The Quatermass 14: The Quatermass 15: The Quatermass 16: The Quatermass 17: The Quatermass 18: The Quatermass 19: The Quatermass 20: The Quatermass 21: The Quatermass 22: The Quatermass 23: The Quatermass 24: The Quatermass 25: The Quatermass 26: The Quatermass 27: The Quatermass 28: The Quatermass 29: The Quatermass 30: The Quatermass 31: The Quatermass 32: The Quatermass 33: The Quatermass 34: The Quatermass 35: The Quatermass 36: The Quatermass 37: The Quatermass 38: The Quatermass 39: The Quatermass 40: The Quatermass 41: The Quatermass 42: The Quatermass 43: The Quatermass 44: The Quatermass 45: The Quatermass 46: The Quatermass 47: The Quatermass 48: The Quatermass 49: The Quatermass 50: The Quatermass 51: The Quatermass 52: The Quatermass 53: The 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round blob of rubber solution draped over everything. A landlady up north said to me 'Oh Wordsworth, you were so good. And in the Abbey scene - your make-up! It was marvellous'.

The great-great-grandson of the Lakeland Romantic poet Richard Wordsworth was born on 19th January 1913 at Halesowen Rectory in Worcestershire. Educated at the Levens School near Edenburgh and at Queens' College Cambridge, his stage debut came on 11th October 1938 in Tyrone Guthrie's modern-dress Hamlet at the Old Vic. Alex Guinness was Hamlet and a future Professor Quatermass. André Morell, now Herbert Wordsworth, played Rosencrantz.

After two seasons at Stratford on Avon and a spot of touring with Donald Wolfit's company, he made his West End debut in January 1941 at the St Paul's Theatre in 'The Play She's a Whore'. Having kept busy throughout the forties, in 1951 he would make a big impression as the madcap Pigeon in Anthony Quayle's celebrated sequel to Shakespeare's Hamlet at the Stratford. Later he picked up the Clarence Derwent Award for the Best Supporting Performance of 1953. This was for Peter Brook's production of Victor Pryor's *I* - one of those shows in which Gielgud's season at the Lyric Hammersmith - in which Wordsworth was the decrepit and emaciated senator Anonius, with the luscious Pamela Brown as his exciting dominatrix Aquilina. His biography in the season's souvenir programme was at pains to point out that 'though a young man, Richard Wordsworth is mainly seen in character parts which range from the unspeakable Cyprian in *The Beggar* to the feudal lawyer of *Troilus and the much-mild Duke of York* in *Richard II*'. Whether Wordsworth's sensuality with ageing up helped him to cope with the extraordinary transformation wrought upon him by Hammer's make-up wizard Phil Lesley the following year is not known, however.

Though *Tal Gust's* *The Quatermass Experiment* was quietly noticed by some critics - 'Each leg but distinctly misshapen' complained *The Sunday Times* - the brilliance of the film's critical performance did not go

The Urban Spaceman

One of the highlights of *The Quatermass Experiment* was Richard Wordsworth's remarkable portrayal of the doomed Victor Carnoe. Jonathan Rigby traces his career.

Asked which are the greatest acting performances in the history of horror films, one might round up all the usual suspects - Karlheinz Böhm's Monster Chasing Baron Lee's Count Pilsch in *Witchfinder* pretty much everything by Conrad Veidt. There one might proceed to some rather less predictable choices. Chief among these, where British horror is concerned, would be Catherine Lacey's monstrous Estelle in *The Sorceress* and Richard Wordsworth's marauding astronaut in *The Quatermass Experiment*. The success of the latter film encouraged Hammer to venture into the horror genre and, since his extraordinary performance was crucial to that success, it could be said that Richard Wordsworth has a lot to answer for.

"That film has been with me ever since," he told *Radio Times* in June 1992. "My part... had been over by about twenty minutes when the monster attacks Westminster Abbey. In that sequence the monster has become a great

unrecorded "The film does in fact touch the imagination" asserted *New Statesman*. "It's here gripped by fantastic horror: bits at tragedy. [This] doomed hero is frighteningly played by Richard Wordsworth."

"I was the one who cast Richard Wordsworth as the selected astronaut," Guest told John Freeman in 1978. "He was a very good character actor and he had the right sort of face for the part. He gave an incredible performance, I thought. I'm sure enough, whenever I see *Dickie* Wordsworth now, he always says that it was thanks to me that, in his very first film appearance, he had to go strapped on the face by seven five hours. I don't know why his career never took off after *Quatermass* because he was so good in that film. Wordsworth himself recalled: "The castan 36 was great fun. My face was covered in rubber solution and I had spikes grating out of my arms. Jane Asher was playing the little girl the monster mows. I had to laugh at her and knock the head off her doll. As soon as the scene was finished, there she was, crying. Naturally I knelt down to say 'There, there, etc.' and everybody started yelling at me. Get back, you look good back. Of course, I was terrifying her. I'd quite forgotten what I looked like."

From the slow dissolution of Victor Carnoe, Wordsworth went straight

into Peter Pan at the old Scala Theatre, playing the lion of his many Captain Hooks.

In the summer of 1957, after more Shakespeare at the Old Vic, he made his second Hammer appearance in Val Guest's controversial POW melodrama *The Camp on Blood Island* ("An abomination", according to *The Observer*). Wordsworth's lean frame added a poignant vulnerability to his Dr Kellner, tragically shot down by the Japanese as he tries to make contact with his wife through a barbed wire fence. "Again, he looked right with his thin, gaunt appearance," recalled Guest. "He looked as if he had been in a Japanese prison camp." Early the following year came a memorable cameo as the wounded hospital porter of *Science Fictions: The Revenge of Frankenstein*, and after leaving America for the Old Vic as Malvolio, a second Fisher assignment cropped up in 1960. As the jovial beggar in the opening scenes of *The Curse of the Werewolf*, Wordsworth began socially disadvantaged and ended up a fully fledged lycanophile – though the censor demanded he be circumspect about the latter condition.

"Just before shooting" he realized, "I had to come down to London to get fitted for fangs. When I got to the studio nobody seemed to know anything about it. Anyway, I finally found someone who knew and he said: 'Oh, no – no fangs. The censor says no fangs. You can have either the fangs or relations with the girl but not both.' Well, Oliver Reed had to be born so we had to choose relations with the girl. Terence Fisher was directing that one. We were just about to start the scene where I rape the girl and he tapped to the props man and said: 'Have you got the wheel of egg?' I didn't know what he was talking about and I asked: 'Er, what's this wheel of egg for?' Oh, this is something we always do," he said. "You have a mouthful of egg white and when you see the girl just slither a little of it. So I got a mouthful of the stuff and Terence yells: 'OK, quiet, this



Poster for the gripping 'SLAY OF THE DEVILS OF THE Camp on Blood Island' (1957)

is a tiger. Richard – slither, but remember – keep it careful."

"I've worked in quite a few Hammer films," he added, "and always enjoyed it." Wordsworth's Hammer work accounts, in fact, for half his film career. His other films were Allied Hitcinemas sorted versions of *The Man Who Knew Too Much* (Joseph Losey's crime drama *Time Without Pity* Cooper in Peter Coo's destination song *Look Up Your Daughters!* – in which he also appeared in the theatre – and the Edward Grogg *Wages of Norway*). His TV work was more prolific, however, including *The Regiment*, many Dickens serials, the lead role in *The Trial of Roger Casement*, and, in later years, *Kangaroo* and *The Old Men at the Zoo*.

The stories featured further West End appearances and several Gilbert and Sullivan operettas in Sydney, Australia, as well as an Antipodean tour as Ragn in his own production of Lionel Bart's *Oliver*. His career was soon to

take a very different turn, however. When Rydal Mount, a former home of William Wordsworth's, came on the market in 1969, he persuaded his sister to buy it and open it to the public. Having founded the Wordsworth Summer School the following year, he undertook several tours of the USA throughout the 1970s in his one-man Wordsworth show *The Blues of Solitude*. He also lectured and directed plays at several American universities. Under his direction, the International Wordsworth Summer Conference – held each year at another of the poet's former homes, Dove Cottage in Grasmere – proved to be an enduring success.

His last West End appearance was in William Douglas Home's *Portraits at the Savoy Theatre* in 1987. When he died, aged 78, on 21st November 1993 – leaving his widow Sylvia and two sons by a former marriage – his legacy consisted not only of his academic achievements but also of a distinguished contribution to the classical stage. Not forgetting, of course, that uniquely haunting performance as the tragic, transmuting Victor Crazzon.



Hungry like the wolf: Wordsworth as the Beggar in *The Curse of the Werewolf* (1960)



QUATERMASS II

ROCKET

When Hammer entered the horror genre, Nigel Kneale's ideas, and later participation, provided the creative fuel for some of the company's most successful work. Marcus Hearn talks to the writer about his career in film, and discovers why he still looks back in anger...

In 1946, as the race for Berlin reached its bloody conclusion, the dogs of a new war were snarling at the leash.

The contest between the emerging superpowers to shoot a man into space was first by captured German technology and expertise. In the United States Werner von Braun, the brains behind the 'Vengeance Missiles', or V-bombers, reached for the upper atmosphere. In the Soviet Union, von Braun's erstwhile colleagues sailed under a different regime similarly launching a number of performance-modified V-2 rockets.

Shortly after the war, British military test-units fired several V-2s from mobile launchers at Gushen in occupied Germany. The government subsequently developed the military applications of such technology. The Ministry of War unveiling its first guided missile, the Fireflash, in 1955.

In the summer of the Fireflash, a good four years before the launch of Sputnik I and a whole eight years before Yuri Gagarin's pioneering flight, the top secret British Rocket Group launched a three-man space vehicle with disastrous results.



For the British public, as yet untouched by the sobering events of Space and still unaware of the extent to which their nation was lagging behind in real-life rocket science, the BBC's *Quatermass Experiment* mirrored a frighteningly plausible scenario. The line between fact and fiction blurred for many tuning into the episodic science-fiction thriller that became the first television drama to genuinely grip the country. Royal weddings and national holidays aside, it's almost inconceivable that contemporary television could have a comparable effect.

The architect of this small screen revolution was the young writer Thomas Nigel Kneale. Together with producer-director Rudolph Cartier, Kneale created a serial with an influence on popular British culture that cannot be underestimated.

"It only appeared because the BBC had a gap in their schedules," Kneale chuckles. "It was the middle of summer and someone said: 'For God's sake somebody write something.'"

At the age of 75 Nigel Kneale, the father of television science-fiction in philosophical about his 'typocasting' as a literary writer: modest about the importance of his achievements and still fiercely protective of *Quatermass* – the Professor whose lifelong crusade against alien invasions of Southern England ultimately provided Hammer with the subject matter for three of its most popular films. A *Saturday Morning* man, better known for the bitterness Kneale still holds for those who have interfered with his work over the years. Ultimately however, his frequent criticisms betray only an underlying care and pride aware in anyone competing in the merciless industries of film and television.

The son of an Isle of Man newspaper owner/critic, Kneale dabbled in acting before the Somerset Maugham Award for his 1950 book of short stories *Thirteen Cans* secured his future as a writer. Joining the BBC in 1951, the next major milestone was just round the corner.

"I'd been with the BBC for about a year when I came up with the idea for *Quatermass*," he remembers. "I'd been through all the dodges of live TV,

which wasn't as much fun as it's sometimes described to be, and I was half of the Script Unit. There were only two of us and our work mostly consisted of typing stage plays so you didn't see captions coming up saying 'act three scene one', still like that. Around this time we were seeing the beginning of rocketry: von Braun had moved to California with some of the V-2s they hadn't used up dropping on London. The Americans were removing the

nose cones and replacing them with something harmless for experiments in the desert. At this stage there were no American or Russian rockets.

"When I was thinking up the story nobody knew if it was safe to fire a rocket a long way and bring it back. There was a lot of anxiety about this at the time. Later, when manned space flights actually began, there was a tremendous thing about decontamination. People didn't know what you might 'pick up' in space, so I thought I'd write a story about a space flight that returns with some very nasty contamination. In fact, my original title for



Judith Cameron (left), Dean and Professor Bernard Quatermass (right), seen, anxiously, await the launch-landing of the first manned space ship. Contact has been established: the opening episode of *The Quatermass Experiment*, broadcast on 18th July 1953

the story was *Bring Something Back*, but this was rejected – I suppose it did sound a bit like bringing some shopping."

Kneale found the surname for his hero from the London telephone directory and much of his remaining inspiration from the possibilities the science of the day suggested. His six-part serial was transmitted between July and August 1953, during which time *Quatermass* became a household name and a byword for a whole new sub-genre. A film adaptation, free from the restrictive confines of the BBC's impoverished production, was the next logical step.

"It was something new," Kneale remembers. "and Hammer could smell it. *Quatermass* had been quite successful on television and they were aware of it. The BBC, I think, were sitting it around for any sales they could get. I remember meeting Sydney Gilliat when he was very keen on doing it. He would have made a very different film from the one Hammer made. Other film companies were scared by the 'X' certificate, though it was fairly new and they thought if a film had an 'X' it would never make money – nobody would go to see it because they'd be so nervous. At Hammer, however, James Carreras made a big deal out of the 'X' certificate: he very cheaply replaced the 'D' of *Expenditure* with an 'X', it obviously worked, and they must have made a packet. This was the first one that did make them successful and it earned them money although I never found out how much."

While Hammer bought with the BBC for the rights to film *The Quatermass Experiment*, Kneale found himself excluded from the negotiations. "I would like to have been asked to write the film but I was never given the chance. The BBC made a secret deal with Hammer which I was not involved with in any way. I was not considered important enough. There was actually this indignation within the BBC 'civil service' that I should ever get anything out of this, so they saw to it that I didn't. I met one of those creatures in a life and he said: 'This is very embarrassing because there's a lot of money involved and we can't be in a position where the writer gets as much as a BBC civil servant.' It's hard to believe, but that was the official attitude. The BBC owned the copyright to *The Quatermass Experiment* because I was a staff writer at the time. I was also excluded because Hammer had to have this American involvement. They didn't so much need American money as American distribution – they had to have that."

Part of the American input into the film came in the form of writer Richard



Walter Gordon (centre), playing in *Quatermass* (left), and the horrific result of 'The Quatermass Experiment' becomes clear

MAN

**Picture Strip for Your
Local Newspaper**

**BRIAN DONLEVY
"QUATERMASS II"**
THE FURTHER ADVENTURES OF PROFESSOR QUATERMASS



Hammer is publicly
apologizing over
the full swing to
the Quatermass II
pansy plot

London: who supplied the first draft script. His work was later rewritten by director Val Guest. "I remember Val Guest told me that Tony [Hinds, the producer] hooked up to him with the script and said, 'See what you can do with it.' It's impossible to know how much Val Guest wrote. A lot of one-liners pop up and that's definitely him. Jack Warner [Inspector Lomax] was given all these jokes, remarks which had nothing to do with the story. There were no characters in the film really—they were all little vehicles of various sorts being moved around by Mr Guest."

Korale's famous hostility towards Hammer's Quatermass Experiment clearly hasn't mellowed with time.

"I didn't like it," he asserts. "I didn't like it partly because I didn't like Brian Donlevy [Professor Quatermass]. I met him and he seemed a very stupid man. I knew who he was as he'd had great success in previous years with Preston Sturges directing him, and as a light comedian or a heavy he was fine. But without someone like Sturges to groom and shape him he was pretty ineffective. Quatermass I think was something new to him: he had to be clever instead of just buff—a clever scientist."

"The Quatermass I had was a rather worried and bothered man who'd brought something horrible to the world without intending to. Donlevy didn't think about what he was doing. He did his usual thing—he was staying in authority, he knew how to do that, he knew how to shout at people. But it ended there. Given a well-timed sharp line he couldn't work it out. There was nothing behind it—all he could do was bark."

"Looking at the Hammer film again it does work though—it has a strong and well-constructed story. It's well directed and it certainly moves. It's not mine any more, but it goes at a cracking pace and the sort of performances it has fit that pace. It only runs to 82 minutes and ours ran to about three hours. There are only two things that really make the flesh crawl. The first is

a woman called Margia Dean [the American actress who played Judith Carson]. In my opinion, she couldn't act at all. She couldn't even scream very well and yet screaming was what she was there for. She was terrible."

"The other thing, and the worst thing about that first film, was the monster at the end. The television monster I had to make myself because we had no special effects department at the BBC at that time. With my girlfriend who's now my wife, I manufactured the monster in the BBC's studio at Alexandra

Palace. It was very simple but it was effective. I remember we had to walk in the middle of a thunder storm with water dripping through the roof. We had to achieve the effect of a huge thing made of tendrils—a sort of vegetable but not entirely vegetable-looking thing, all of about a hundred feet high. And this emanated through the recesses of the upper windows of Mission House Abbey. Actually it was me and a rubber glove with a lot of stuff stuck on it. I watched the movement of the glove on a mirror screen so I could see if it was working—this was live, remember—and I could make sure I didn't overdo it."

A re-enactment of this last episode of television history follows, as the fingers of an outstretched hand slowly writhe before me. "Just the worst hint was suggestive there was life in it. And it was infinitely more effective than the Hammer monster. In the Hammer film that poor little thing was an awful

job lot. Have you seen Ed Wood? The Hammer monster looks exactly like the octopus that Ed Wood made and which Bela Lugosi has to do battle with in the pond."

Mention that the *The Guinness Book of Records* nevertheless rates *The Quatermass Experiment* as the first film to literally scare someone to death, causes little consternation. "I think it was when we did the third one as television a woman dropped dead while she was tanning. She was apparently on her last legs anyway and so she really watching it, but *The Daily Express* insisted that: Woman Killed By Quatermass And The Pig."

The commercial success of *The Quatermass Experiment* pointed Hammer in a new direction. Lager to repeat the success of these first horror ventures they retained the prominent X for the 1956 film *X the Unknown*, a thinly veiled sequel. Their efforts to legitimize

the approach were in vain. "I was actually approached by them and they asked me if they could use the character of Professor Quatermass. I said, 'No you can't—85 mins.' They were funny people. The only one with any intelligence. I think was Tony Hinds. I always felt he was a more intelligent man than he would allow himself to be."

Quatermass 2 Hammer's adaptation of the BBC Quatermass II serial followed in 1957, just as *The Quatermass Experiment* passed a frightening 'what if?' based on post-war rocket technology. Quatermass II reflected the contemporary social concerns surrounding the emerging 'new towns'. A sinister undercurrent of paranoia was effectively translated with a more sympathetic big screen treatment. This time round, Korale was free to take an

active role in producing the film version of his original teleplay. "Well I was leaving the BBC at this point. I'd had enough. Five years of being in that bus was as much as any sane person could stand."

Korale shares the screenplay credit with director Val Guest, but it was to his producer that he began writing a script which would effectively abandon much of the television version. "I worked with Tony Hinds and Val Guest just came in at various stages to inject his thoughts. Tony didn't have any direct input to the script, but I worked with him as planning it. Val Guest came in at the second draft stage. We decided to cut it down, make it shorter. The final episodes didn't make it into the film for timing reasons, but they barely made the television version either because our director had run out of money. He'd spent all his money on the early episodes and when we got to last ones and I said OK, build me a satellite screenplay. What with? He laughed. I've got a room here and some carpet."

Of all Hammer's Quatermass films, it is perhaps the second which relies most heavily on the style dictated by its television predecessor. The monster complex at the heart of the Winchester Flats so now there is especially prominent. "An awful lot of it is not original to the film—there is more of the TV version in that than any of the others. When we were making the TV version I needed two huge plants and it obviously had to be a real place in shoots in. And so the designer and I went down to an Essex refinery, but found a Shell one that was much better. The people were much nicer and they gave us permission to shoot it there as long as we didn't strike any matches. Radi-



Appa (right) and Dean (left) in *Quatermass II* (right) in *The Quatermass Experiment*. Right: a Quatermass monster at Mission House Abbey

"The Quatermass I had was a rather worried and bothered man who'd brought something horrible to the world without intending to. Donlevy didn't think about what he was doing."

[Rudolph Cartier] came in and thought up some wonderful circling shots and high camera angles. And he invented a whole lot of stuff, all of which was reproduced in the second film. We used the same scenery, and gave a big credit at the end to Shell."

Kneale's increased involvement with the second *Quatermass* film gave him the opportunity to witness some of Brian Donlevy's less conspicuous problems first-hand. "He was really very drunk indeed. Val Cartier shot *Quatermass 2* in some little den up at Esher where they used to shoot the Edgar Wallace movies for TV. It literally was a shed. Donlevy used to take a liquid lunch up in the village, and when he got back he'd wander half a bottle of whiskey. They had to tell him the name of the film the scene he was in and then race the idiot board, so he could read off it. He sort of finally disintegrated and when they shot the end this great wind blew his wig off. He wouldn't speak to anybody after that."

Kneale's third brush with Val Guest and Hammer was another adaptation of a successful BBC production. Again in 1957 Kneale's *The Creature* on a BBC play starring Peter Cushing, became *The Abominable Snowman* on 'A' certificate adventure. A theme of underlying hidden-morace prevalent in much of Kneale's fantasy work was again present. The enormous creature was only glimpsed in half-light right at the end of the film.

"That may have been down to the budget," he laughs, "and our sheer inability to do a Spielberg-type special effects thing. I know that there was no point in me depending on wonderful special effects, because there wouldn't be any. But it didn't depend on that. It depended for more on conviction. Now Peter Cushing was a perfectionist. Peter would challenge something, saying, 'I don't believe this. Why am I doing this?' And he would want an answer. He would then play to the answer he got and convince you it was possible that he was facing the monster and there was a monster there to be feared."

Although it saw a more lavish production and a degree of recasting Hammer's *The Abominable Snowman* again owed much to its television original. "Val Guest used a lot of the same scenes from the television version and treated out in Switzerland, practically in Rodd's footsteps. For the first film, you had to do that, though - you had to have some real snow. And they had a big studio in Pinewood where they built a vast snowscape which was quite good. It did snow under your feet a bit, but it was good. They built an enormous set for the Tibetan monastery down at Bray. It was later reigned for the Fu Manchu films. Peter simply upgraded his previous performance and Forest Tucker did Stanley Baker's part as Stanley was otherwise engaged. Forest Tucker was perfectly OK. In fact he was dead right for it."

Cinema continued to offer a greater diversity of applications for Kneale, who, by the late fifties, remained one of the most famous writers in his field. In 1958, it was to one of contemporary theatre's leading lights, John Osborne that his talents were turned. Kneale's screen adaptations of Osborne's *Look Back in Anger* provided Richard Burton and director Tony Richardson with a dynamic palette. "When I was at the BBC I wrote a short adaptation of a Chekov story for Tony Richardson. It was one of the first things he directed and he cast George Devine. Michael Gough and Alie Ross - most of whom reappeared in the Royal Court productions. When Tony came to film *Look Back in Anger*, I think he asked John [Osborne] to write a script which hadn't worked, so Tony rang me and asked me to do it."

Despite its undeniable strength, on its May 1959 release the film failed to

As the critics prophesied, recognition for Quatermass proved impossible to have denied



Osborne has been left behind both as a novelist and as a writer in the role of the Publisher in Hammer's *Quatermass and the Pit* (1967)



Osborne's *Look Back in Anger*, although a critical success, was a box office flop

achieve the same impact as its stage predecessor. "I think that was partly down to Burton being a bit old for it," Kneale suggests. "It was quite a well made film, but you can never tell what is going to succeed and what is going to make a lot of money."

Richardson and Osborne were more successful with *The Eigerhater* in 1960. Along with Osborne Kneale co-scripted this already dear picture, notable for casting Laurence Olivier as Oscar nomination and providing Alan Bates and Albert Finney their screen debuts.

Perhaps more comfortable after the acclaim his dramatisation had earned, Kneale returned to fantasy writing, once more in the early series *Memorable television plays like The Crunch* (1964)

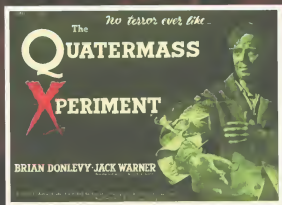
and his screenplay for the popular film of HG Wells' *The First Men in the Moon* (1964) saw him back on familiar territory. In 1966, he returned to Hammer not for the long-awaited adaptation of *Quatermass and the Pit*, but to write the screen version of Norse Loh's pseudonymously penned novel *The Devil's Own*. "What prompted this return to the site of so many previous creative differences?"

"Probably a need for money," he laughs. "Tony Hands asked me back. I read the book and thought it was all right, up to a point. The film [directed by Carl Frankel and released in this country as *The Witches*] starred Joan Fontaine and Kay Walsh - it was very well cast. The interesting part for me was the very ordinary setting, country setting, with all its double meanings and sinister things popping through occasionally."

A suggestion that the film still stands up very well is met with a half-hearted response. The climax of the film, where the previously covert forces finally attempt their communal sacrifice, still rattles. "It is a good film, but in the end it suddenly gets terribly..." His voice trails off as another slyly spoken criticism begins.

On The Quatermass Experiment we were bringing
new things and some new ones

Minnie Carreras January 1992





The Quatermass Xperiment

Cast and credits

Quatermass
Lemna

Judith Cameron
Victor Cernoo
Bilious
Bevis
TV Producer
Christie
Rinka
Hush
Grove
Richtenstein
BBC Announcer
Sergeant Bramley
Major
Young Men
Maggie
Maggie's Father
Flanagan
Inspector
Local Policeman
Fire Chief
Laboratory Assistant
Kent

Chenille
Zoo Keeper
Mother (at Zoo)
Zoo Official
Night Porter
Tucker
Mrs Lemna
Station Sergeant
Floor Fry
Sound Engineer
Station Policeman
Sir Edward Dean
First Nurse
Second Nurse
Girl

Screenplay by

Based on the BBC
Television Play by
Music Composed by
Conducted by
Director of Photography
Editor
Assistant Editor
Art Director
Special Effects
Production Manager
[Sound] Recorder

Camera Operator
Assistant Director
Continuity
Make-Up
Hairdresser
Wardrobe
Sound Camera Operator
Focus
Scene Operator
Production Secretary
1st Assistant Director
Still Photographer
Produced by
Directed by

Brian Denley
Jack Warner (by arrangement with
J Arthur Rank organisation)
Marilyn Dym
Richard Woodworth
David King-Wood
Thom Reed
Gordon Jackson
David Long
David Jeffries
Maurice Kaufman
Glen Davis
Stooly Van Eers
Frank Phillips
Arthur Longmore
John Stirling
Erik Gorrie
Margaret Anderson
Harry Longhurst
Michael Goffrey
Fred Johnson
George Rodrick
David Barr
John Egan
John Wynn
Dick Tinsley
Ferdinand Wolff
Molly Glessing
Mayer Levine
Harry Frenkel
Barry Lane
Jane Ald
Sam Kydd
Arthur Gross
James Drake
Edward Dorr
David Egan
Bobby Innes
Marionne Snow
Jane Juber

Richard Landon
Vol Gant

Nigel Knolly
James Arnold
John Hollingsworth
Walter Harvey
James Neale
Dorothy Richardson
J Elsie White
Les Fawcett
ES Lyndon-Davies
DC Fawcett
John Woodhouse
Lyn Harris
Ella Shaw
Brian Glynn
Phil Leckie
Monica Butler
Molly Arbuthnot
Dore Dixon
Barry Oakley
Percy Jeffries
Dore Thomas
Aida Young
John Jay
Anthony Rinds
Vol Gant

The Production wish to thank the following for their co-operation
BBC Television Service
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* Uncredited in finished print.
† Character name uncredited.

Credits and credits order as per film print. original distribution
Documentation and press release

Exclusive Film Present
A Hammer Production
Certificate X

Produced at Bray Studios
Executive Film Release, length 110.00 feet
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The Characters



QUATERMASS

"There's no room for personal feelings in science. Some of us have a mission." Quatermass's obsessive quest for knowledge makes him seem not merely driven but positively pig-headed. "If the whole world wanted for official sanction," he barks, "it'd be standing still." And Victor Carroon might be alive today. As events accelerate around him, he seems unable to keep pace with them, but he's pretty quick when it comes to obliterating his mistakes with a no-nonsense electrocution. After which, he resolves, undaunted to start again.

LOMAX

"One world at a time is good enough for me." The indestructible Lomax is "an old-fashioned sort of chap—a plain, simple little man" who doesn't read science-fiction. But, for a man with "a routine mind" who has to do "routine things"—and whose closest encounter with technology seems to be his use of an electric razor—he's refreshingly open-minded when faced with Quatermass's wilder theories. And, in his salt-of-the-earth way, he proves invaluable in the ensuing crisis.



JUDITH CARROON

"All I want to know is, how is he? Is there any change?" Judith deeply resents fellow American, Quatermass, accurately identifying him as the cause of all her problems. She's anxious to get husband Victor "the best treatment, the finest doctors" and to "make a new life for ourselves away from him." She even hires a private detective to this end, but doesn't realize just how profound a change Victor has undergone. When she does, she rapidly lapses into insanity.

VICTOR CARROON

"Help me!" Though a national hero, Victor is tragically unable to comprehend the situation. What he can comprehend—all too well—is the holocaust that has befallen him. A patriot somewhere as he roams London's deserted streets and bomb sites, he's still sufficiently human to resist ingesting his wife and later a little girl at Deptford docks. And when he dies—an appalling, octopoid synthesis of Greene, Reichstein, Christie, a chemist, a cactus and several exotic zoo animals—he's the first, and most miserable, martyr to the space programme.



BRISCOE

"Well, this is one case I don't think we'll find listed in *Forensic Medicine*." Resident medical bellin at the Racket Group, Briscoe provides Quatermass with all the answers as the ghastly transformation of Victor Carroon gathers momentum. Comic ironies and impertinent with bureaucracy (though not so stridently as Quatermass), his deft use of a pair of tery tongs at London Zoo enables him to identify the thing's ominous spongey patches, thus alerting the authorities to the full horror of the situation.



The Story

A darkness falls over the fields of Oakley Grove, a pair of young lovers are interrupted in their embrace when a colossal space rocket crashes to earth nearby.

Police cars and fire engines rush to the scene, along with a sizeable crowd of curious onlookers. A more informed group is speeding on its way in a Volkswagen van. It comprises Professor Quatermass, his young assistant Marsh, his medical adviser Briscoe, Judith Carson, wife of one of the rocket's three occupants, and Blake, an official from the Ministry of Defence. The rocket, Quatermass 1, has been sent 1500 miles into space but, as Marsh explains, radio contact was lost for over 57 hours and it's unclear exactly how far it's gone. When the van reaches its destination Marsh immediately tries to re-establish contact. Quatermass, meanwhile, rides roughshod over Blake's complaints that the rocket was launched without official sanction.

Suddenly, Marsh picks up a faint tapping from inside the rocket. Overriding

Briscoe's objections - and forgetting his own previous observation that one blast of cold air could incinerate the astronauts -

Quatermass has the fire brigade hose the overheated Q1 with water as its door is opened by remote control. A pained hand emerges followed by the beleaguered, collapsing figure of Victor Carson. Briscoe and Judith attend to him while Quatermass, Marsh and Blake venture into the rocket. Inside there's no sign of the remaining astronauts other than their empty pressure suits, nor is there any evidence of the door having been opened in flight. In the ambulance, Briscoe strains to hear the words which Carson utters out to him. They are "Help me." Carson's right hand, meanwhile, claps and unclaps convulsively.

Waiting Scotland Yard next morning, Quatermass upgrades Inspector Lomax and his assistant Sergeant Best, for treating Carson like "a pathological criminal". Briscoe, meanwhile, has discovered that Carson's heart rate, pulse and blood pressure are all impossibly low. He draws Quatermass's attention to Carson's emaciated skin and a change in the bone structure of his face. When Judith comes into Briscoe's laboratory with a bunch of roses, the previously impassive Carson seems transfixed by them, and when she picks her thumb on a thorn, he becomes strangely agitated. Lomax suggests that Quatermass compare Carson's original fingerprint records with the set taken by the police the previous evening. The new prints are not only quite different from the old, they're not even human.

Having spent all night at work inside the rocket, Marsh discovers a jelly-like deposit while checking the wiring. Having analysed it Briscoe tells Quatermass that "it might conceivably represent the dead remains of cell tissue, animal or even human. In an improvised sick room beside the laboratory Carson lies in an armchair slumbering, with Judith sleeping in an armchair beside him. Waking Carson reaches convulsively for the roses at his bedside, but succeeds only in knocking himself and the vase to the floor. Judith alerts the two scientists and when Briscoe observes yet another change to Carson's skin, Quatermass finally agrees that Carson should be sent to the Central Clinic.

Blake, still reeling from the appalling implications of Briscoe's analysis, joins Quatermass, Lomax and Briscoe as Q1's flight recorder's film is projected for them by Marsh. This reveals that the loss of radio contact coincided with a reverberating crash, a dramatic temperature drop, and the collapse of Carson's companions, Goode and Richardson. Judith, meanwhile - convinced that Quatermass doesn't have her husband's best interests at heart - has instigated a private detective, Christie, into the Central Clinic. Posing as a male nurse, he gets Carson out of bed, dresses him, then leaves the room to prepare the bath. Carson plunges his right hand into the cactus on his window sill prior to joining Christie in the bath, from which Carson emerges alone. Unaware of Christie's fate, Judith struggles Carson through the pouring rain to a waiting car. When she sees his hand, however, she screams in terror. Carson, a scientist wrapped handsily round his arm, staggers off into the night.

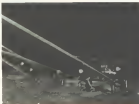
With Best reporting that Judith's state of shock could lead to insanity

Briscoe performs an autopsy on Christie's withered remains. Quatermass speculates on the possibility of an inorganic, invisible but intelligent life-form drifting in space, coming into accidental contact with Q1 and absorbing the cell organisms it found inside. Carson is now a carrier and has achieved, as Briscoe puts it, "an affinity, a union between plant and animal." As Lomax mobilises a massive police operation in search of him, Carson arrives the next morning - a Sunday - at a Pimlico chalet's shop. In acute distress, he searches wildly through the assembled chemicals. The kindly pharmacist succeeds in calming him and, removing the rascals from Carson's arm, reveals an appalling, fungal growth breathing with cactus spines. When Lomax and Best subsequently discover the chemist's ingested cactus, Briscoe theorises that Carson was attempting to commit suicide by mixing the chemicals in such a way as to accelerate the change, overruling him.

Having spent the night in a desolate barge at Deptford, Carson wakes to find a little girl on the bank taking imaginary tea with her doll. The girl invites him to join them but Carson, desperate not to add her to his list of victims, decapitates her doll with one sweep of his muckintosh-covered arm and weeping uncontrollably makes his escape. That night the animals at Regent's Park Zoo go berserk as Carson, trailing a hideous sludge of reptilian flesh, emerges from some bushes and ingests them. Investigating the scene next

morning, Briscoe discovers a fragment of the main organism in the bushes and later, in the laboratory, observes that after ingesting some mice, it triples in size in less than an hour. After following up a bag lady's terrified report of "somebody enormous" crawling up a 30 foot wall, Briscoe and Quatermass return to the lab to find that the main organism has broken from its glass case but has escaped before reaching a further set of laboratory mice. Briscoe notes its development of sporangia (spore-producing patches) and suggests that, had the creature reached its target, the lab would have become "a jungle of living tendrils". The police search, meanwhile, is augmented by the military and Lomax puts out an anti-panic statement on all media.

This announcement intercepts The Restoration of Westminster Abbey, a BBC Sunday broadcast hosted by Sir Lionel Dean. There's worse in store for the programme's agitated young producer when Camera 1 reveals a body, fallen from the scaffolding. Lomax has barely entered the evacuation of the building when Camera 1 pans up to reveal a colossal, rotting organism writhing and the scaffolding. Observing a man from the Outside Broadcast van, Briscoe claims that if the creature's modules survived in sporing they'll spread by the million and wipe out all humanity. As the things



pelicans rapidly subside, Briscoe warns Quatermass that it's reached its final dormant stage prior to reproduction. Quatermass decides to divert all the electrical current in London into the scaffolding. Power is extinguished all over the metropolis as the monster, emitting a mill-hum shriek of agony, is electrocuted. Leaving Lomax, Briscoe and Blake behind, Quatermass determines, undaunted, to start work on launching Quatermass 2.

In Production



Recreation: Carsons and Hammer again team for a light version of the television serial. The "Q" experiment is a one-hour project

The *Quatermass Experiment* began its night transmissions at 8:15pm on Saturday 14th July 1955. For five more weeks the nation held its collective breath as Professor Bernard Quatermass battled a viral invader from outer space. Those who owned their own television sets were still in a minority, and each succeeding Saturday at the later time of 8:45pm (and after a warning announcement) friends and neighbours crowded into the living rooms of the lucky few to watch and wonder.

The show had been commissioned by Michael Barry Head of Drama at the BBC, and budgeted at a modest £2,500. It was produced and directed at Alexandra Palace by Austrian Rudolf Carter from a script by Hammer staff writer Thomas Nigel Kneale. "1952 was an awfully confident year," Kneale recalled in the introduction to the revised version of his script in 1979. "Radiation was coming to an end. Everest had just been climbed. The Queen crowned, and our first Comet jets were being descriptively successful. A sour note seemed indicated. So... a space flight that blew horribly back" (Kneale's script apparently made mention of both Everest and the Comet airliners).

Starting Reptiloid late in Quatermass and Duncan Lamont as Carsons. The *Quatermass Experiment* was not a great critical success, but it was a considerable popular one.

In 1954, Hammer's long-running co-production deal with Robert Lippert, which had begun with 1951's *The Last Page*, was about to end with Warner Without Men and the company was in desperate need of a new outlook and a fresh approach. Second features had had their day and with the advent of Cinemascope, Hammer was being forced to move up to first feature production in order to survive. Hammer had bought the rights to *The Quatermass Experiment* the previous year. "I had seen the first two episodes of the television serial and I thought it was great stuff," said producer and company co-director Anthony Hinds. "When my partner James Carreras saw the third, he and I went to the BBC and told them we'd produce the film version and give them a 50/50 split of the profits. They agreed immediately."

Hammer had begun in films by trailing on the success of table tennis - now they decided to return

to first base by trailing on the success of a television serial. "Instead of looking at radio and what was successful there. This was what had the nation grinding to a halt every Saturday at eight o'clock or whenever," Michael Carreras recalled.

It was nothing to do with the fact that it was science-fiction. We were already dealing with successful material because it was a success on television." But with cinema bearing witness to the dramatic upsurge in the number of science-fiction films that had been produced in the years 1953-4, the project had become more viable than ever. The increased costs of first feature production made it imperative for the film to be sold in America, and that meant adapting it for the US market. Nigel Kneale was then under contract to the BBC and an adaptor had to be found. Kneale would be disappointed by the attention to his teleplay.

The Script

The six-part television script was handed over to Richard Landon to adapt for the screen. The New York-born Landon had, prior to *The Quatermass Experiment* as Hammer renamed the story, scripted six of the Hammer Lippert co-productions including 1952's *Specimens*. He condensed Kneale's 200-page television draft into a 150-page breakdown. Kneale's script had modelled its opening on 1951's *The Day the Earth Shook* with the leading characters tracking the rocket as it came in to land, but Landon's opening was modelled on 1953's *The War of the Worlds* and focused on the scenes of panic and confusion in a small English village as the unknown craft crashed to earth amid much talk of "monsters" and "flying saucers from Mars." Most of this montage was intended to take place behind the main titles, to create an immediate mood of tension and awe.

Kneale had originally intended his rocket to crash on Wimbledon Common, but executives at the BBC had put it down on top of a house in a studio set. It was Landon who revised this notion, but played the action at Oakley Green. He also updated and improved the sequence where the protagonists discover what happened in the rocket. On television, this was conveyed by a voice recording and a flashback, which Landon replaced by the screening of silent movie film taken from an on-board camera.

Landon made several major changes in accordance with his brief. He deleted characters such as Goethe reporter James Falsworth and his "Americanised"

"This was what had the nation grinding to a halt every Saturday at eight o'clock,"
Michael Carreras



Hammer put up a rocket on Wimbledon Common, the village of Oakley Green, and the rocket was moved to a studio set



BRIAN DONLEVY

JACK WARNER

HARROLD MITCHELL: PRODUCTION DESIGNER; JACQUES LÉVY: COSTUME DESIGNER; JOHN L. LUTHER: MAKEUP ARTIST; AND RICHARD WOODWARD: EDITOR

QUATERMASS EXPERIMENT

SCREENPLAY BY RICHARD LUTHER; DIRECTED BY VAL GUEST; CASTING BY VAL GUEST; EDITED BY RICHARD LUTHER; PRODUCTION DESIGNER HARROLD MITCHELL; COSTUME DESIGNER JACQUES LÉVY; MAKEUP ARTIST JOHN L. LUTHER; AND RICHARD WOODWARD: EDITOR

private detective Christie to free her husband from the clutches of Quatermass and his team of pushing technicians.

When Guest knew that Brian Donlevy had signed for the film, he tightened Landau's dialogue to suit the actor's laconic style and clipped method of delivery. But he reverted him to Professor and retained Briscoe to his former status and occupation as a British nudist.

Most significant was the alteration to the film's climax. Landau had drafted the original ending, where Quatermass had - literally - talked the monster into destroying itself, dispatching it instead by means of a massive electrical jolt. He had given Quatermass a markish lode on speech - "the fate of Man is never to run from his destiny or the unknown" - to which Guest reduced to the Professor's esoplogistic dual line "I'm going to start again."

Casting

Brian Donlevy was 55 years old when he played Quatermass for the first time. Born in Portland, this tough Irish-American son of a whiskey distiller had been in films since 1914, and in his

some of the remaining character names (most of which subsequently reverted to the original or British alternatives). On the assumption that Quatermass would be played by a Briton, Briscoe was recruited to become the token American presence - a Flight Surgeon with the United States Air Force. And he made Quatermass (now "Doctor Quatermass") a less cerebral and more visceral figure, more like the action man physicist that Gene Barry had portrayed in *The War of the Worlds*.

In terms of the story, Landau retained most of the important action, jettisoning only minor and unnecessary sequences and a great deal of its plan, using BBC personnel such as amanuenses and newscasters, which the original had included to make use of the facilities in hand. Lost to Landau's draft were Kitzke's early kiss that Carron was actually an amalgam of all those men (Carron speaks in German like Ludwig Reichstein) and exhibits a knowledge of chemistry like Charles Green) and a kind-of-of contemporary American sci-fi movies (Carron takes refuge in a cinema showing a fictional 3-D flick, *Planet of the Dragons*). But he kept the kidney plot and the secondary evidence of Green and Reichstein's spores remaining intact even though their weapons had vanished from inside them.

Val Guest was the director that Hammer had to hand when Richard Landau had finished his draft. Guest had just completed his third film for Hammer that year, *Break in the Circle*, and was about to go off on holiday to Tanger when Anthony Hinds asked him to read the script. By the time he returned, Guest had agreed to do the film.

Guest reduced Landau's script by a further 30 pages. He virtually eliminated everything but the fingerprinting to print up the list of the missing astronauts, and in the process, he discarded a little too much of the exposition, so it is never made clear how a bluff American scientist managed to launch a rocket from British soil in the first place. He quickened the pace of the opening sequence by cutting straight from the young lovers in the field who first spot the descending rocket, to the rescue operations mounted by the local fire brigade. He changed the docklands episode by delaying a several parts of young lovers and substituting a little girl in their stead. And all the scenes where events were analysed from multiple viewpoints were condensed into a few exchanges between Quatermass and Briscoe alone. Leaving Carron and the others to get on with conducting the search.

Landau had revised the kidney of Carron to have it take place in a hospital rather than during a return visit to the rocket's crash-site, but when Kitzke had cunningly skirted around the fact that the two remaining kidnappers carry on with their plan despite the sudden death of the first, Landau's version could not avoid his men stumbling over the withered corpse. This made a nonsense of the idea that they would continue with the plan ("Forget it. Maybe he laughed himself to death," one man says to the other.) Guest condensed the killing, the repeated discovery of the body, the crash of the prison van, the discovery of the other bodies - the whole long, drawn-out Cold War scenario in fact - into a straightforward sequence in which Carron's wife employs

thirty years on the screen had been hero and villain in both drama and comedy. He had also played opposite some of Hollywood's biggest stars: like Edward G. Robinson in *The Barbary Coast*, Gary Cooper in *Ross Galt* (for which Donlevy received an Oscar nomination) and Clark Gable in *Command Decision*. By the films, his stage as a fast-talking gangster had typed him in, now thriller and B-horror lane of the all action variety. "He was a great guy," Val Guest said of Donlevy. "He used to like his drink, however, so by about lunch he would come to me and say, 'Give me a breakdown of the story so far. Where have I been just before this scene?' We used to feed him black coffee all morning but then we discovered he was having it. But he was a very professional actor and very easy to work with."

Character actor Jack Warner was a Rank star at the time of *The Quatermass Experiment*, and had just made *Forbidden Corpses* for them, but in 1935, another Warner, Orson - JC George Dixon, who had been shot and killed by a young Dick Bogard in 1936 in *The Hot Lamp* - was revived in a BBC television series known as

Dixon of Dock Green, which would start its run just as Quatermass was going on release. Dixon continued on television for more than twenty years and effectively ruled Warner's film career, although Val Guest used him again in his 1962 thriller *Topgun*.

David King-Mood, who played Briscoe, had appeared in Hammer's *The Strange Case of Dr. Jekyll and Mr. Hyde* in 1933, plus 1934's *Men of Sherwood Forest* and *Beast in the Circle*, both of which had been directed by Val Guest. Thora Hird and Harold Lang had also worked for Guest, but the director had no say over the role of Judith Carrison. "Sheila Dean was part of the Lippert distribution deal because I think she was Lippert's girlfriend," he said. According to Michael Carrison, Dean was the girlfriend of Fox President Sykes Skouras, for whom Lippert appeared in his shadow company. "Skouras had a girlfriend, who was an actress and he wanted her in pictures, but he didn't want her in pictures in America because of the trifluoride or whatever, so he set it up through his friend Bob Lippert. Skouras was the one who said we should have an American partner, so it all came right from the top."





From (front row) left to right: Harrison, the Quatermass, Bland, Hill, ... (back row) Harrison, the Quatermass, Bland, Hill, ...

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India Docks

The film called for some silent location shooting to be carried out in and around London as the search for the monster intensifies and the army is mobilised. "This is to be scripted more fully after further discussion shows to comprise of giant police dragnet spreading throughout the city for Carnoustie," Guest wrote. Big Ben, Trafalgar Square, and Battersea Power Station featured in stock shots but cameraman Len Harris provided additional footage as well. "I was the only one to work on all these Quatermass films," he said. "I did a lot of second-unit on The Quatermass Experiment - I went out with Val Guest and Terry Hinds and shot a lot of stuff of lights going out and police cars going around the streets. A lot of the night shots were done on tilted HPS which was very fast."

When it came to the shots of the lights going out as the generating power for the whole of London is diverted to fry the monster, things did not go according to plan. "I was with Terry Hinds round Western

Avenue and we'd arranged for the lights to go out at a certain time," Harris recalled. "I was lying in the gutter and I looked into the camera and I couldn't see anything - in-between my looking up and saying 'That's the shot' - and looking down into the camera again - they'd put the damn lights out! Everything else in the film was done at Bray with or without the help of matte paintings, and all of it on a meagre £42,000."

Kneale had set the climax to his 1953 serial in Westminster Abbey. "I set it in the Abbey because, apart from any symbolic overtones, it was the place that remained vividly in the audience's mind from the Convention a few weeks earlier, and the simplest scenery would act as a reminder. "The way things turned out for Hammer, the film version had to make do with the "simplest scenery" as well. "I wrote to Westminster Abbey for permission to film there," said Hinds. "I ought to have kept the letter. It was quite a definite 'no'." So we built little sections in the studio." Guest again: "We built the Abbey in what was called the large stage at Bray, but it was actually quite a small one. We only built the house part of the set and masked the rest on later. We built the exterior of the Abbey entrance on the Bray lot and it used as wide a lens as possible to shoot it. There were no shots of the real Abbey in the film at all."

Finally, there was the monster - an octopus-like mass of glutinous membrane 20 feet across, nesting in the Abbey's rafters. "There were quite a few attempts to construct the monster that appeared in the climax, and eventually it ended up being made mostly out of pieces of tape, as well as rubber solution." Guest explained. "That was all the work of Len Rowe, the special effects man. It was all shot in the special effects department." At the time, the "department" was Len Rowe, a motley collection of bits and pieces, and a great deal of ingenuity. According to Rowe, the creature's deconstruction was achieved by putting "some sparks and fireworks in the thing and we made it start because we were using little wires and strings." Anthony Hinds, too, was in on the action. "We had no money in the budget for special effects. We built a little model of the roof with this scaffolding there - the Abbey was supposed to be being reconstructed, and this monster was in the scaffolding. And we got some tape, which we wound round this thing on an elastic band, and when we undid it and ran the camera backwards - or rather pointed the film backwards - it curled its tentacles."

The film's final scene was equally spare, according to Ian Harris. "When Quatermass walked away at the end of the film, all we had built on the lot at Bray was a strip of concrete pathway. The rest of it was painted in."

Shooting

The Quatermass Experiment was shot over five weeks, from the last week in October through to the end of November 1954. The bulk of the rocket was built on a field next to the lot, adjacent to Water Oakley Farm. "The rocket ship in the opening sequence, we built in the grounds at Bray Studios," said Guest. "It looked enormous but it wasn't really; we only built the bottom part of it; the rest was masked on afterwards. I used wide-angle lenses on it most of the time to give it a feeling of vastness. "The fire engines roared through the village of Bray half night past Bray Garage. The London chemists that Carnoustie ransacks for the 'food' he needs to speed the change from man to monster was really Woods of Windsor, a pharmacy in Queen Charlotte Street.

Bray garage arranged in autumn 1953



The American trailer perfectly exemplified the flavour of science-fiction ideas in the thirties.

You can't escape it! Nothing can destroy it! It's coming for you from space, it will wipe all living things from the face of the Earth! Beware of...

THE CREEPING UNKNOWN

This woman is about to have a terrible secret. She will never be the same again! Because this man knows the same secret, he will never speak again! In both of them has come corruption and fear!

THE CREEPING UNKNOWN

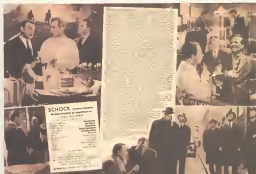
There men want this water again. Only one of them came back - came back a strange, distorted creature, isolated and persecuted by a world beyond human understanding! What was the terrible secret he could not tell them? Brian Donlevy... he dared an experiment that shocked a nation... an experiment that created...

THE CREEPING UNKNOWN

BWARE OF...

"THE CREEPING UNKNOWN"

On Release



1935 was a lean year for Hammer in production terms. *Admiral Women Without Men*, the following six months were taken up with a time-filling roster of short films as the company endured its austerities and awaited the results of *The Quatermass Experiment*. Previous for the trade had met with a good reception, but the impending launch of independent television in September was hanging over the industry like a death sentence and, for the moment all bets were off.

The Quatermass Experiment was the first British made science-fiction film to be awarded an 'X' certificate and Hammer capitalised upon the rating by dropping the 'E' from its working title. *The Quatermass Experiment* when the film was later re-released, the proper spelling was inserted into a freeze-frame on the title card and this is the print that remains generally available.

The film had its premiere at the London Pavilion in Piccadilly Circus on Friday 18th August 1955. Playing in support was one of Hammer's shorts, the 18-minute *The Eric Withers Band Stand*, featuring Alma Cogan and Kenny Baker. When *Quatermass* went out on general release through ABC from 20th November 1955, the *Quatermass* was dropped and a suitable stablemate had to be found from the (mostly foreign) 'X' certificate films that were currently available. *Les Destinées* (1954), a French 'super movie' that had received rave notices because of a nail-biting robbery sequence, was picked for the second half of the show. The publicity material that was issued by Hammer to ABC managers suggested that they should headline their newspaper ads with slogans such as "Engulfed in a fire of terror!" and "Colossal of apocalyptic terror!" *The Quatermass Experiment* achieved impressive box office results: both in London and the country at large.

By September Robert Lippert had Columbia interested in distributing *The Quatermass Experiment* in the States. Not, judging the film to be in comparison with their own *It Came From Beneath the Sea* (which was turning out to be the biggest science fiction hit of the year), Columbia deferred their decision. Lippert promptly retitled the film *Shock!*, but

there was, no trick. With the sex boom in full swing by the end of 1955, and Hammer about to start a second science-fiction 'X' - *The Unknown*, Lippert finally settled on *The Creeping Unknown* as the title most likely to appeal to American teen audiences.

In March 1956 *The Creeping Unknown* was taken up by United Artists. According to Variety's report of 28th March, Lippert was paid a flat fee of \$125,000 for the rights. United Artists topped four minutes off the running time of *The Creeping Unknown* and opened it in June 1956 with *The Black Ship*, a first Gothic potboiler that traded on the aging talents of Basil Rathbone (Bela Lugosi) and Lon Chaney (as The killing was so successful that United Artists not only wanted a sequel but to fund it as well and double Hammer's modest budget for *The Quatermass Experiment* in the process!



On 16th November 1956, Variety reported: "Parents Say on Horror Pic: After Boy 9 Dies". The story ran: "Family of a nine year old boy who died of a ruptured aneurysm in a theater lobby here mournly is suing the theater and a film distributor for admitting children to horror pic. Suit blamed the death on fright. Attorney David Reiff is asking \$25,000 for the parents of the boy. Serwan Cohen, from the Lake Theatre and from United Artists Corp., distributors of *The Black Ship* and *Creeping Unknown*, the children involved." This outrage resulted gained an entry in *The Guinness Book of Records* as the only recorded instance of someone having died of fright after watching a horror film.

Left and top: Pages from the German press book, under an alternate title. In France the film was known as *Les Destinées* (The Destinies) and in Poland the translated as *Reverence of the Cosmos*.

THE QUATERMASS EXPERIMENT



Comment

"The Best and Nastiest Horror-film I Have Seen Since the War..."



AN Earth Shaking Helpless!

"THE CREEPING UNKNOWN"

WITH GUYETT, MARCE, DEAN

Critics were undecided whether to refer to the film by the serial's original title or by Hammer's explosive *Xperiment*, but they were generally more certain about the quality of the product. "Vigorous, convincing performances... brilliant technical effects do a great deal to sustain the illusion. Throughout, director Gress has preserved a high state of tension and suspense and his cast and technical staff as well as the screenwriters are responsible jointly for one of the best essays in science fiction to date," wrote *Time's* Cinema on 12th August 1955. "a workable creepie," said *Kinemograph Weekly* two days later. The day after, Paul Dehn (a friend of James Bernard's) wrote memorably in *News Chronicle* that the film

hair-raisingly conveys the gradual metamorphosis of an afflicted space-revelator... Entitled by James Bernard with eerie musical variations on a semi-fantastic leit-motif, this is the best and nastiest horror-film I have seen since the war. Now July that it is also brilliant!

"It is the make-up artist, not sex, that is responsible for the 'X' certificate" asserted *Harris Dore* in *The Sunday Dispatch* on 26th August. "The monster poses more acceptably alarming than most of the Things of science-fiction, and in his more human stages Richard Wordsworth's tortured grimace and menacing make-up suggest a pathetic as well as a horrific figure," remarked *October's Monthly Film Bulletin*. "There were, of course, one or two disconcerting voices. Under the heading 'Incubent Horror' Campbell Dixon of *The Daily Telegraph* seemed confused by the film.

The *Quatermass Experiment* gives the impression that it originated in the ship of some horror comic. It remains very lurid, and not quite cultured. Still, for instance, in this man *Quatermass?* Despite an American accent, he believes in this country with the authority of a Midland Railway as far as we now know. A scientist, apparently though he lacks all scientific detachment, he has impulsively sent a rocket off into space. There were three men in it or perhaps, only one or seven. But is he the only one? The question may stand about but so is the film.

And *The Daily Sketch* commented perceptively

Based upon a cheap-cheap TV success, the *Exterminated Quatermass Experiment* tells what happens when a spawning specimen returns to London and crawls into a museum's jelly-bag. It is a wail like a child... a poor man's *Frankenstein*.

Prophet!

"The film that must take all the credit for the whole Hammer series of horror films was really *The Quatermass Experiment*, because we had this monster with a globular face - which frightened everybody!"

"The actual creation process in Hammer was nearly always borrowing something from somewhere else... My father [James Carreras] always started a film with a poster - and with a poster, drawing, piece of artwork, the way you did it was that if there was already a public image in some other form then you weren't showing a potential backer something they've never seen. The name - the idea - already meant something. He much preferred to sell something that was already familiar..."

"The reaction to these pictures usually came about before we had finished making them. One of the things I always had to do in these days was get a presentation reel of about 12 minutes ready by the time we were half-way through making the picture, and Jimmy went round showing all the other distributors these reels of highlights. And posters - we were always making these wonderful posters..."

"I remember sitting in the viewing theatre looking at rough cuts of *The Quatermass Experiment* and there was this great glob of something hanging out on the scaffolding. And they had put in the best music they could, and put the best effects on it, but it wasn't working as far as I was concerned..."

Absolutely nothing at all. And we sat, and we talked... And then the idea of putting an eye into it came up. And the semblance of the last human cry... and the whole thing changed. And I remember at that meeting only a few sentences later, I heard somebody say, 'You mean like the monster in *Frankenstein*...' I'd never heard the name *Frankenstein* mentioned before then, but whenever *The Curse of Frankenstein* eventually came from, there was certainly a spark at that meeting. I relate the end of *Quatermass* and the cutting of it and putting it together with the *Frankenstein* monster... there are stories of cannibalism.

"It was from that final sequence that the decision to go into a monster with a face sort of followed... And when we'd finished *Quatermass*, the people who mattered, the people from whom we were going to get our next monies to make pictures, were all up in the air with it. After *The Quatermass Experiment* we were throwing away scripts and writing new ones..."

Michael Carreras - in conversation with David Nisbett, January 1992



Michael Carreras (right) in a flashback with Sir Gwyneth Jones in the set of *The Quatermass Experiment* in 1955.

Critique

Don't be deceived by its science-fiction trappings — *The Quatermass Experiment* is an out-and-out horror film and one of the best there is.

It's also the film that marks the transition between early Hammer and what later became known as Hammer horror. In common with other Exclusive pictures of the period, *The Quatermass Experiment* juxtaposes a cozy, little England setting with outlandishly macabre themes and images. This contrast is made clear in the opening scenes as the brave boys of Bracknell and Windsor emergency services — looking rather like the Berkeley branch of the Keystone Kops — are faced with a colossal space rocket previously planted



BRIAN DONLEVY JACK WARNER
EXCLUSIVE PRESENTS THE QUATERMASS EXPERIMENT CASTING BY BOB WILSON COSTUME DESIGNER ROBERT WOODWARD
 QUATERMASS EXPERIMENT
EXCLUSIVE PRESENTS THE QUATERMASS EXPERIMENT CASTING BY BOB WILSON COSTUME DESIGNER ROBERT WOODWARD

nose-first, in the fields of Oakley Green. It turns up again in the chemist's shop, where a sign reading "Get Your Natural Health Prescription Here" clashes ironically with the hideous viral infection consuming Carron's body. And it's inescapable: you, in the film's mid-Wing finale, in which a vast octopusd monstrosity provides an obscene ornament to the hallowed architecture of Westminster Abbey. What sets it apart from other early Hammer films — eight years beyond them, indeed — is the imaginative brilliance of Nigel Kneale's source script, the no-nonsense tenacious of Val Guest's

adaptation and direction, and one outstanding actor whose performance must rank among the best half-dozen in all horror films. The enduring power of Kneale's *Quatermass* stories derives, at least in part, from the way he dresses ancient terrors in space-

The enduring power of Kneale's *Quatermass* stories derives from the way he dresses ancient terrors in space-age clothing.

age clothing, resulting in the most Gothic kind of science-fiction imaginable. Though travelling in a space rocket when he encounters, as Kneale's television script puts it, "a sort of plinkton of the ether" Victor Carron is tragedy in essence, the age-old one of demonic possession. And, though such chilling details as Carron's speaking in tongues are regrettably lost, the adaptation does an admirable job, nonetheless, of compressing the story into a taut and terrifying 82 minutes.

Guest's direction, crackling through the narrative with military precision, is similarly muscular. The scene in London Zoo — with the camera tracking away from the gaze of a lion to the watchful, but now uncomprehending eyes of Carron in a nearby booth — is nothing short of a tour de force. Guest also conjures some disturbingly resonant documentary-style images of post-war London, recalling the civil ration which the Bleeding Brothers infused into their river thriller *Seven Days in May*. Composer James Bernard, who'd shared an Oscar for that film's original story, provides



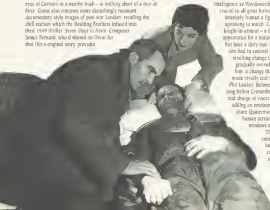
BRIAN DONLEVY JACK WARNER
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so brilliantly and so debatably, the impression of a grossly imbecile intelligence as Wordsworth does here. And yet, with the ambiguity crucial to all great horror performers, he somehow remains so intensely human a figure that his gradual transformation is agonizing to watch. Carron the astronaut looks like a medieval knight-in-armor — a fitting appearance for a national hero. But later a dirty mac is all he can find to conceal the revolting change that's gradually overwhelming him: a change that,

No other actor has conveyed so brilliantly, and so disturbingly, the impression of a genuinely inhuman intelligence.

made vividly real for us by Wordsworth and make-up maestro Phil Leakey. Between them, these two disconnected body horror long before Cronenberg et al., giving Kneale's cautionary tale a real charge of visceral unpleasantness. And, with Wordsworth adding an emotional charge all his own, we cannot possibly share *Quatermass*'s complacency as that unbearable, still human scream rips out through the stained glass windows of Westminster Abbey.

The importance of *The Quatermass Experiment* cannot be overestimated. Hurdle and heart-rending, it rediscovered an emotional complexity that had been lost to horror films since before the Second World War.



Classic Scene



All Earth
Stands Helpless!

**"THE
CREEPING UNKNOWN"**

BRIAN DONLEVY JACK HENRY

"What's happening to him?"

The Quatermass Experiment (1955)
Screenplay by Richard Landau and Val Guest

Dr. Briscoe (David King-Wood) runs some tests on returned astronaut Victor Carson and finds the results hard to swallow. Quatermass (Brian Donlevy) and Carson's wife Judith (Margia Dean) are equally baffled. The male figure of Carson (Richard Worsworth) sits among them, brightly impressive, and gives nothing away.

BRISCOE: It's absolutely unbelievable. It just isn't clinically possible that his heart should respond like this. Pulse, blood pressure - the same. Impossibly low. He shouldn't be alive, but he is.

QUATERMASS: Couldn't you do something to increase the metabolic rate?

BRISCOE: Tried everything. No effect.

QUATERMASS: I never knew pressure effects to last this long.

BRISCOE: Well, there aren't just pressure effects. It isn't only his face. Take a look at his skin. Anyway, here on the shoulder. Feel it.

QUATERMASS: It's swollen - constricted.

BRISCOE: Yes, and that's not all, either. Look at the contour of the face.

QUATERMASS: You mean the bone structure?

BRISCOE: Yes... I could be wrong about a limb, but not about the shape of the bones. There's been a change - I'm convinced of that.

Judith enters, carrying a bunch of flowers.

JUDITH: Is he any better?

QUATERMASS: He's coming along fine.

JUDITH: If only he'd say something - give us a sign that he's thinking, that he knows we're here.

QUATERMASS: He knows, Judith. He knows we're trying to help him.

JUDITH: What's happening to him?

BRISCOE: That's what we're trying to find out.

JUDITH: Shouldn't he be in a hospital?

BRISCOE: That's exactly where he should be.

QUATERMASS: Briscoe?

BRISCOE: I can't take this responsibility any longer. I haven't got the proper equipment here to do the right tests. He belongs in a hospital.

QUATERMASS: I suppose you're right. I suppose you're both right. He does belong in a hospital. But can a hospital do more than you can do? Would a hospital know what goes on out there, in - in space? On the other side of the air? There's a whole new world out there - a wilderness, uncharted. And he's been there. And come back.



The Quatermass Experiment

compiled by

Derek Heath - *As Production: The Script, Casting, Shooting, the Release, and Comments*
Jonathan Rigby - *The Characters, The Story, Critique and Classic Scene*





Edwards (black and white) and Jay (color) (John Jay) cover the abandoned film Melissa Strang in Hammer's *Dracula* (1934)

Still Life

Hammer Horror's unsung hero is photographer Tom Edwards, whose beautifully-composed pictures have liberally decorated these pages. Here, he tells of his time as photographer to the studio that dripped blood.

I joined Hammer/Exclusive when they moved into Riverside Studios. Hammer didn't do the processing for their stillsman, John Jay. When the unit returned to Bray I was unable to join them as the studio did not have a stills darkroom, so I continued to work from a small London photographic studio in which John had an interest. This arrangement must have lasted for something like two years, when we were able to organise a darkroom at Bray.

After I started work at Bray I sometimes took a few pictures – usually for reference purposes, perhaps for the Art Department – and I occasionally helped John on the set, or in the stills studio, with a few exceptions all of the stills, whether on-set, off-set, or in the studio were taken by John. Around 1935 Hammer had no feature production programme and so we were hired out – I as stills photographer – and at some point John decided to leave Hammer and join the staff of the company in which he had been hired.

The Hammer producers allowed me to carry on in his place. I did some short films, but my first full-length feature was *X the Unknown*. I was soon joined by Eric James who did my processing thereafter, except perhaps when we were working at Elstree. I used a 35mm camera on and around the set at the time, and our stills studio was a room in the old house, where I took portraits on a 100mm camera. I preferred to shoot scenes from the film during rehearsals and takes where circumstances allowed. Two sets of negatives

were required of all black and white shots – the 'E' set was retained in Europe, the 'A' set sent to America. If the film was in colour a transparency was also taken, which meant that the moment being photographed was posed three times. I paid all negatives over to the publicity department after each film's completion, and I have no knowledge of what happened to them after that.

After *X the Unknown* the studio and we were hired to make a television series. Meanwhile John Jay had become a freelancer, and he came back to Bray to work on *The Curse of Frankenstein*, on which we worked together. I think that he did some off-set work such as portraits and publicity shots, but my memory is of us working together on the set. John left Bray at the end of the film, and that was the last time we worked together.

I continued on what was to be a long run of successful Hammer films. I took the portraits as and when artists were available and, if possible, when I wasn't missing anything important on the set. I also took what were called exploitation stills, which attempted to capture the essence of the film in dramatic form and which could be used for advertising. One of these stills seems to have worked, as I have seen it reproduced more times than any other still I have taken. For *Dracula*, I had a bed assembled in the stills studio, and placed Melissa Strang lying on it, on her back, with her head hanging over the edge towards camera, and blood on her neck. Christopher Lee was on top of her, with blood coming from his mouth. It must have been extremely uncomfortable for the artists, but they did it without fuss.

There was also a big market for simple 'pin-up' pictures at the time, although they would soon very dull today. If there was a suitable girl in the film I would take some shots of her in a bikini, and the captions published with it would mention the name of the film in which she was appearing. The demand for the retouched studio portraits was disappearing, and I gave up

using the 10 x 8 which with the studio was eventually displaced by 5x7. The on-set photography also gradually changed, although colour photography continued to be limited by the speed of the film. For a long time, I used 2 1/4 square cameras in conjunction with the 5 x 4, then exclusively the 2 1/4, and finally 35mm cameras.

It must have worked on most of the Hammer films made at Bray from *X the Unknown* all through the *Hindle Carters/Kings era*. Does it haven't always received a credit? I have the satisfaction of knowing that I've been a major contributor to Hammer Horror.



One of the most recognizable stills from Hammer's *Dracula* (1934) – original in the photography of Tom Edwards

Early Hammer

Spaceways represents Exclusive/Hammer's closest brush with science-fiction prior to *The Quatermass Experiment*. **Jonathan Rigby** surveys this seminal film.



Stephen Mitchell
Lisa Frank
Dr Smith
Dr Razzler
Toby Andrews
Philip Cresslow
Vivian Wilchall
General Kays
Colonel Daniels
Governor Aldridge
Mrs Daniels
Mrs Rogers
Sgt Freeman

Howard Duff
Eva Bartok
Alan Woodley
Philip Lever
Michael Wilkes
Andrew Gibson
Cyril Chivers
Anthony Ireland
Hugh Maury
David Hume
Joan Webster-Smith
Marjorie Lane
Lee Phillips

Screenplay

Paul Taber, Richard Landau
from the radio play by Charles Eric Maine

Musical Director

Ivor Slaney

Director of Photography

Reginald Wyer

Special Effects

The Trading Post Ltd

Process Shots

Rose, Margitt and Co Ltd

Art Director

Edwin Webb

Editor

Maurice Rooley

Continuity

Rose Glynn

Camera Operator

Les Harris

Make-up

D. Brown-Morris

Sound Recorder

Bill Selby

Assistant Director

Jimmy Sanger

Dialogue Director

Norm Roberts

Producer

Michael Carreras

Directed by

Terence Fisher

Distributed by Exclusive (GK) Upper (B&I)

Certificate 10

Length 84FF (int)

Duration 70 minutes

The Story

Steve Mitchell is chief construction engineer at Deansfield, where work is under way on the world's first perpetually-orbiting space station. Steve's friendship with beautiful mathematician Lisa Frank is frowned on by his wife Vanessa, though she herself seems unusually friendly with smooth biologist Philip Cresslow. When an unmanned rocket fails to return to Earth – becoming instead an unplanned satellite – MES investigator Dr Smith notes that Vanessa and Cresslow have mysteriously disappeared. He maintains that Steve has killed them and concealed their bodies in the errant rocket. To clear himself, Steve determines to pilot ASI into magnetic contact with the satellite. Smith meanwhile tracks the missing couple to the coast, where Vanessa is shot dead and Cresslow – whom Smith has known all along to be a enemy agent – is apprehended. Smith races back to Deansfield, but is too late to stop ASI from being launched. Steve is astonished to find, when his companion's helmet is removed, that it is not (as he expects) Toby Andrews but the devoted Lisa instead. They are both injured in an explosion, but Steve succeeds in turning ASI Earthwards once more.

Background

Having produced eight features in just two of Britain's years, Exclusive took things a little more rarely in 1951. Completed in time for Christmas, *Spaceways* brought the year's total up to six. Having finished *Four Sided Triangle* in September, Terence Fisher was given a breather while that film's

American star Barbara Payton was re-used in *The Flagship Boy*. As Payton returned to the USA, *Four Sided Triangle*'s technical personnel – with slight adjustments for assistant director and hairdresser, were re-assembled for *Spaceways*.

Set in 1955, Charles Eric Maine's 75 minute radio drama *Spaceways – A Story of the Very Near Future*, had been broadcast on the BBC's Light Programme on 10th January. Minimal of the vagues for American space optics like *Destination Moon* and *Rocketship X-1*, Paul Taber was engaged to tightly adapt Maine's script. The setting for instance, was changed from Silver Falls Experimental Rocket Development Site, Nevada, USA to a mythical English location. Collaborating on the finished screenplay was Richard Landau. New Yorker Landau had written a number of the Robert Lippert productions like *FFV Girl* and *The Lost Continent*, which Exclusive had distributed in the early 1950s. He also worked on night of the Hammer/upper productions most notably *The Quatermass Experiment* two years later. Perhaps in acknowledgement of the script's excessive 'talkiness', Norm Roberts – normally Exclusive's casting director – was brought back to her *Four Sided Triangle* capacity as dialogue director.

Having recently moved into the Down Place flat vacated by director Francis Seale, Michael Carreras was emboldened by the new opportunities opening up for Exclusive in the area of special effects. Bill King's Trading Post would later build many of the 1960s Doctor Who monsters. Including the Daleks and the Cybermen, and Vic Margitt and associate Les Bowie – whose specialty lay in travelling maquettes – were called in to provide process shots. Bowie would later create the monsters in *The Quatermass Experiment* prior to purchasing *Conrad Darius* on several occasions. Given the task of creating the interior of Artificial Satellite 2 – and later making a rather more persuasive job of designing *Quatermass 2* – was a friend of Wally Hammett's, Jim Elder Willis. Director of two of Hammer's four literary productions back in the



Producer Michael Carreras demonstrates the special effects devised for filming *Spoorways* in his studio.

1930s, he'd since switched to art direction.

For stars, *Exclusive* looked this time not only to America but also to Eastern Europe, throwing in one home-grown literary for good measure: 18-year-old Eva Ramak, whose flight from Hungary was reportedly assisted by Carreras collaborator Alexander Fowl, would later appear in Hammer's *Break in the Circle*, and star in John Gilling's *The Gnomes People* and Maria Braun's untitled sequel of 1964. So *Doome Pet* (*Maanien Universal*) costar Howard Duff (1915-1998) had spent five years in the title role of the CBS radio series *The Adventures of Sam Spide* and, before that, another four as a correspondent for Armed Forces Radio during the second world war. Similarly Alan Whateley (1907-1991) had been principal announcer and newscaster throughout the war on the BBC's European service, prior to finding fame on television in two roles later essayed by Peter Cushing—Sherlock Holmes and the Sheriff of Nottingham. Perhaps it was a more-than passing resemblance to Cushing that kept him out of other Hammer films, with the exception of Francis Searle's *Whispering Smith Hits London* and John Gilling's *Shadow of the Cat*.

In support of Ramak, Duff and Whateley, Hammer engaged a number of familiar faces. Michael Medwin was the personable light comedy star of Francis Searle's *Someone at the Door* and *The Lady Cresset Excitement*, and would later make three further Hammer appearances. Hugh Huxley had taken the lead in *Muri Simon Cherry* three years earlier. According to a trade paper of the day, "*Exclusive* are very enthusiastic about Hugh Huxley. They think in him they have a real star discovery." Judging from his relatively minor role in *Spoorways*, events had not substantiated *Exclusive's* 1949 forecast. And the prolific Marianne Stone is one of only three British actors to appear in over 200 films. (The others are Fred Evans and Christopher Lee.) She would later make a harrowing discovery in a hospital elevator in *The Quatermass Experiment*, as well as appearing in a further half dozen Hammer productions and numerous other genre films.

Variety caught up with the film in Hollywood on 23rd June 1953: "A mild, talky and overkill melodrama... *Spoorways* Fisher's direction is extremely methodical, as is the playing and script constantly betrays its radio play origin by resorting to long rides of static dialog. Very little excitement is whipped up, although the finale rouses flight, and danger to the hero

and heroine, has a fair amount of suspense. Picture needs considerable editorial tightening." Britain's *Monthly Film Bulletin* was more forthright: "The first British science fiction picture in a dull and shoddy affair. Too much footage is wasted on a kind of poor man's version of *The Not* and the galatry and adventures when they do come are hollow and unexciting even. Britain's mathematics may please the connoisseurs." The *MFB* had a point about the film's similarity to *The Not*, an Anthony Asquith picture released a few months earlier which dealt with jet aircraft, top secret test flights, frustrated wives, and remote agents. All familiar ingredients, with at least one familiar face in the supporting cast—the ubiquitous Marianne Stone.

Critique

Spoorways cannot be called *Terrace Fisher's* finest hour. "Personally, I detest most science-fiction films," he told *Midi-Midi Fantastique*. "The future holds no interest for me." This lack of interest is all too clear from the few science-fiction films he was called upon to make and, though his 1960s forays into the field—*The Earth Dies Screaming* for Lippert, *Island of Terror* and *Night of the Big Mouth* for Planet—have their adherents, it's difficult to imagine anyone coming out in strong support of a film as laden and uninviting as *Spoorways*.

Cinematographer Ray Werry, who also collaborated with Fisher on *Star 5400 Triangle* and the two Planet pictures, guarantees very little visual excitement thanks to a radio-bound script and poverty-stricken production design. Most of the scenes seem to take place in paper-thin post-war pre-fabs giving the scientific community at Durdell the look of a British holiday camp. The interior of ASD, most widely, looks like the more pretentious kind of broadcasting studio which given the film's light Programme anyone seems weirdly appropriate. Despite a handful of witty lines, all the characters are afflicted with verbal diarrhoea and most of them are indifferently acted. Howard Duff looks worried throughout, and despite valiant efforts from Eva Ramak, their romantic interludes together work up no chemistry whatsoever. Alan Whateley, as the MAF man who could easily be mistaken for Sherlock Holmes, injects some sorely needed sanity into the proceedings, and—let what it's worth—saves the film.

The special effects are quite serviceable but the film collapses in the finale attempt to cross-fertilise a science fiction thriller with lush Hollywood-style romance and a Cold War espionage drama. When Steve Mitchell dramatically claims that "We can do almost anything with matter or energy, we've streamlined science, but we're still muddling

around in the Stone Age as far as our emotions are concerned," we're listening to the film's complete philosophy. In short, the gap between *Spoorways* and *The Quatermass Experiment* represents a quantum leap in Hammer's development.



Star 5400 Howard Duff in *Spoorways* (see p. 100)



Calling the Shots

Top script supervisor **Renée Glynn** maintained continuity on some of Hammer's most acclaimed productions. **Jonathan Rigby** caught up with her recently.



Left: Shooting Master by Perry in 2003; then (left to right): Jimmy Sangster, William Carrigan, Peter Broke, Der Aker (Hawth), Bill Smiter, Jack Gurry, Jimmy Hardy, an unnamed assistant, Len Harris, Dennis Fisher, Harry Deeks and Renée Glynn

Right: Stelene Powers at the mercy of Dracula (Hammer in 1964) a favorite

Among Britain's script supervisors, Renée Glynn is not only one of the longest serving but also, surely, one of the most entertaining. Her conversation is liberally larded with gems of anecdote, all vividly recalled and vivaciously retold.

Three of them, from three decades, give an idea of the extraordinary breadth of her Hammer experience.

The Lost Page (1951) "Marguerite Chapman came over from America to star in that one. Part of her costume was a long flowing cloak that my mother was brought in to do some alterations on. Marguerite brought all her own crackery and caddy with her and insisted on having it stitched every time she ate anything."

Female (1964) "In one scene Talulah Richhead is holding Stelene Powers prisoner with a gun. She's got a bible in her other hand, and she has to put on her glasses, which are on a chain round her neck. 'Can I do it?' she screams. Silvio Martiano yells back: 'Give me the f---ing glasses and I'll do it!' Talulah doesn't herself up and says 'Don't you ever use that word glasses to me again' and stomps off."

The Legend of the 7 Golden Vampires (1974) "Peter Cushing spent a lot of time in his hotel room, doing his watercolours and talking to his late wife. When his scenes in *Shatter* were completed, he was very pleased to be flying home on Christmas Day, because he'd be in the sky and closer to Helen."

Breitel's work with Hammer stretched, on and off, across a quarter of a century from their early days at Marylebone Studios in the late 1940s to their short-lived collaboration with Hong Kong's Shaw Brothers in the early 1970s. Some films, though, she remembers most vividly than others. "I've been getting lots of unexpected gifts recently, courtesy of late night TV," she says. "With some films I remember every shot and every angle, but others I don't remember at all. *Clelio*? Nothing. *Wings of Danger*? Everything. *Lady in the Fog*? Nothing whatsoever. But *The Quatermass Experiment* – watching that I can transport myself back at any given moment. *Spacemen* I don't remember at all, apart from some lovely lunches and particularly wild party, and the fact that Eva Bartok was rather gorgeous and a lovely person. Lots of these films look very dated now, of course, but films made in the forties are still preferable to modern films that are set in the forties. They're rarely convincing. Apart from anything else, actors are no longer allowed to speak as people spoke in the forties."

Her working method is a meticulous one. "I spend many, many, many hours preparing a script before filming begins. I do a very detailed synopsis, with time of day and who's come from where and a note of any continuity problems so that people aren't forever asking me questions on the set. At Exclusive, I evolved a system of labelling every scene with different coloured tags – which was a great help to me back then. Mind you, it wasn't until 1975 that a Greek film-maker gave me the idea of annotating the tabs on the back as well as the front!"

Breitel's first contact with the film industry was in Welwyn Garden City in wartime. "I was evacuated there and the scenario editor at Welwyn Studios, who was a friend of my mother's, arranged an interview for me. I was taken on as junior reader in the scenarios department there – it's a Shredded Wheat factory or something these days – and then I got a job with Filippi del Giudice of Two Cities Films. One Saturday afternoon at Denham Studios – Oliver's Henry V was being made there at the time – I was waylaid in a corridor by this wild, beautiful, mogul creature who grabbed hold of me and said, in a strong European accent, "You must work on my picture – I will make you the finest continuity girl in the country!" He had on a leather waistcoat, no shirt, hairy chest, jodhpurs and riding boots, flowing black-and-silver hair and a swarthy face. I'd no idea who he was, but I soon found out that it was Gabriel Pascal. "The maverick Hungarian film-maker whose quixotic mission was to put the plays of George Bernard Shaw on celluloid." "When I went for my formal appointment with him, he was lying on a bed, partially naked,

having a massage and dictating a script. He was preparing *Caesar and Cleopatra* and he said to me, "You'll have to work on the prop of the film for twelve months and then I'll put you on the floor as assistant continuity at £3 a week." He used to give wonderful lunches at his home in Chalfont St Giles and there was I – this young, inexperienced, tongue-tied little person – sitting with Alexander Korda, Laurence Olivier, Vivien Leigh, Oliver Messel, Deborah Kerr. Oddly enough, when I had to deliver some script revisions to Shaw himself, I wrote a tongue-tied at all. And at the end of that year I became production co-ordinator. Richard Wordsworth was in that, by the way. He and Don Stanwood, who was Hammer's Dick Barton later on, were members of what were listed on the call sheet as "Caesar's Generals". And from *Caesar and Cleopatra* I went straight into *How to Succeed* again as production co-ordinator."

It was on an Anthony Asquith picture at Shepperton (*While the Sun Shines*) that Breitell made her bow as assistant continuity, and at Twickenham Studios in 1948 – on Thorstein Freilund's *Brave Men* – she graduated to fully-fledged continuity girl. "I was still only 20," she recalls, "which was a ridiculously young age. Soon afterwards I finished up a picture for Exclusive at Marylebone Studios – I forgot the title – but the first film I did for them properly was *The Jack of Diamonds* at the Carlton Studios in Blandford. That was directed by Vernon Sewell and photographed on his own racket. Then there was a brief hiatus before my long start with Hammer Exclusive began. That was with *The Adventurer* of PC 49 at that Close in Coddham Dean. Though I was I swear of how unappreciated we were with the local community. I was still very glad we didn't stay too long, because that dreadful road, *Winter Hill*, was really dangerous. It was there that poor Don Stanwood was killed in a car crash on his way home from one of Exclusive's garden parties."

"I just fitted in. I loved the set up at Exclusive, loved Tony Hinds, loved Michael Carrigan – loved Enrique Carreras for that matter. And of course, it was a very exciting moment when all these Hollywood stars began to be drafted in. I adored Zachary Scott; velvet voice, velvet personality. Richard Conte was a little stand-offish, as was Richard Carlson. Elizabeth Scott, I thought, was a great actress."

Christmas 1952 is celebrated during production of *Seasons of Love*. Clockwise from left: Maurice Roosa, Jimmy Sangster, Terence Fisher, Howard Duff, Eva Bartok, Michael Carreras, Reg Wain, Bill Briston and Brenda Blaylock



DANE CLARK

MURDER BY PROXY

BETTY ANN DAVIES
ELEANOR SUMMERFIELD
ANDREW OSBORN
HAROLD LANG

Produced by HERMAN COHEN
Directed by HERMAN COHEN

and introducing
a NEW CASTING
PERSONALITY
BELINDA LEE

In her American films—loved her voice, loved her looks—but she was missing in *Shades of Blue*. I'm afraid, and again in a Val Guest film I did a few years later called *The Weapon*. And Belinda Poyton was a little different from most of these American stars in that she was an 'up and coming' rather than a 'down and going'.

Renée's most vivid, and traumatic, recollections of Hammer's exchange programme are reserved for Dane Clark, whom she describes as 'a beautiful madman'. On *The Gambler* and *The Lady*, Dane and I got on very well indeed but a year later when he returned for *Murder by Proxy*...

Things were rather different. Belinda Lee—who was later gravely injured in a car accident in Italy—was still very inexperienced at that time and I had to watch her quite carefully. She'd cross her legs the wrong way or turn her head at the wrong moment or come out with the wrong line, so I'd have to correct her and try to help her out. Dane obviously fancied her and got very close with my professional interference. He got quite noisy and was actually pushing me away from her.

Renée's most vivid, and traumatic, recollections are reserved for Dane Clark, whom she describes as "a beautiful madman".

Eventually I just threw my script down—the only time I've ever lost my temper on a film set—and I had to see a doctor and get Phenobarbitone in order to survive the rest of the film. After that I had to give all my instructions to him through the doctor. Terry Fisher: It was Terry would you ask Mr Clark to light his cigarette? or Terry would you tell Mr Clark he's looking at the wrong side of the camera? I actually had to be removed from his eye-line, and after some shots he'd have to put his head under cold water because he was so annoyed that I was even there. Eventually he

realised how silly it all was and went down on his knees, tears streaming down his face, begging me to forgive him. But I still asked Terry Fink to take me off the next film he was in, *Five Days*. I couldn't afford any more Phenobarbitone for a start!

Hammer also cast a leading American star in their breakthrough film *The Quatermass Experiment*. Brian Donlevy was a lovely man, though pretty wooden in the finished film. I'd enjoyed Quatermass as a TV show in the early days of my having a TV—I can remember rushing home from the coast to catch the next episode and thinking it was absolutely wonderful—and though I thought Val Guest's script was a good one, nothing could have really equalled that initial excitement. Val would set up his shot (not on an excel and map out his directions as it was a huge Quatermassing, actually, but he certainly got the best out of people. He's a director who can take his hand in any genre he's assigned to.

"Richard Woodworth's cadaver arm was quite revolting, but I only actually found it frightening when I went to the trailers and again when I saw the finished film. And his face make-up was even worse in the flesh than it looks on the screen. He was a very good actor though, and he made it all very believably as did June Aubrey. She was a Valery Glynn girl. Valery was my sister-in-law at the time, and she was a very clever drama teacher to all the child actors she had in her books.

"We did night shooting in the field at the back of the studio for the rocket crash and also at Chesham Zoo. We had a really horrible time trailing round these cages. I was pregnant at the time and I remember thinking to myself: Why am I doing hammer in this condition? Other parts of *The Quatermass Experiment* were shot in Windsor. We used to go to Windsor quite a lot. For *Whispering Smith* (aka *London* for instance, and for *Clashdown* we went to Eton College, no less. Westminster Abbey, of course was a set. I think we had two stages with a connecting wall, so that you could go the wall if you needed a bigger set. Arthur Banks, chief planner and Freddie Richards, the construction manager, used to build very beautiful sets when required. The mansion in the alley was done by Les Bonser, who, not being an optical effects man, would do his creations and then turn them over to us to photograph before they were laboratory processed for the final effect. He was another lovely man, and another one that's better the dead. *The Quatermass Experiment* was the last film I did for Hammer in that long run and it's very nice for me to think that I left at such an historic moment."

Hammer's most vivid, and traumatic, recollections are reserved for Dane Clark, whom she describes as "a beautiful madman".

The Quatermass Experiment, though science-fiction infected, was really the first of Hammer's many horror films. "I was never interested, and am still not, in the Dracula or the Frankenstein or anything Gothic," Renée maintains. "The one I absolutely loved, though, was a very early Oliver Reed called *The Curse of the Wyvern*! I did the release script for that. When a film finished and ready for distribution, the production company has to



Phenobarbitone (Hammer's most vivid, and traumatic, recollections are reserved for Dane Clark, whom she describes as "a beautiful madman".)

provide a cut-by-cut script with accurate dialogue and measurements for each cut, so as to be ready for sub-titling on censorship in foreign markets. So I did that here at home with a movie and I fell in love with Oliver Reed and the character and the film. I think I must be fond of werewolves but not of those other characters! It was a very sad story, too, and, of course Terry Fisher was a filmmaker to his fingertips. He was an editor first, which is perhaps why one can say that of him."

Bender's sporadic returns to the Hammer fold also included Michael Carrara's 1968 war film *The Girl Beyond*. "I was being sick a lot during that because number two son was on the way by then, and we spent a lot of time in some dreadful trenches in Chobham Common. Then I did a few days on *The Camp on Blood Island*, which had that very nice actress Barbara Shelley in it and also André Morell, who'd been in *Stolen Face*. He was a lovely wonderful beautiful man and many years later - 1972 - I did a short horror film with him called *The Man and the Snake*."

Bender's Hammer work in the 1960s comprised two of the company's strongest psychological thrillers. "Sandra Pavesi was a breath of fresh air in *Janet*, which was also one of Donald Sutherland's first films - and he was absolutely gorgeous. On *The Nanny* we had an end-of-picture party at a



The hand that rocked the cradle: Sandra Pavesi in *The Nanny* (1965)



Julie Ege as Melissa Ryan in *The Legend of the 7 Golden Vampires* (1974)

In 1973 Bender travelled to Hong Kong for Hammer's *The Legend of the 7 Golden Vampires*. "We spent nights and nights and nights filming the zombies on that one. Ray Ward Baker spent a lot of time with Peter Cushing out there. They were on a similar intellectual plane. I think Robert Stewart, who was playing Van Helsing's son, was all set to marry the Chinese leading lady, but it didn't happen. We did Shuster immediately afterwards - originally with Monte Hellman as director - and had to recombine all the girls' clubs, which was all rather new and wonderful. On the vampire film, though, Julie Ege had grabbed me the minute I arrived and dragged me to this club where these more women making love together on the floor at our feet. I'd worked with Julie before on *The Magnificent Seven Deadly Sins* and I was very fond of her. Which as I enjoyed working on those Hong Kong pictures - and much as I like them - they were just like doing any ordinary film without any feeling of Hammer about them at all. It simply wasn't Hammer as I knew it. And *Men About the House*, which I did later still, certainly wasn't Hammer."

"Julie Ege dragged me to this club where there were women making love together on the floor at our feet."

restaurant near Chitree, and Boris Davis stood up and said, 'I know I have a reputation as a hard case and I do usually fire the director and the hairdresser and the costume designer, but this has been the happiest picture of my career.' And, of course, on Hammer's Anniversary a few years later she did fire the director."

Melissa Dean, the Misses-American beauty of *The Quinceañero Experiment* turned up again in 1963 in Terence Fisher's comedy *The Horror Of Dr. X*. "That was shot at Shepperton with Pat Boone and André Midgley. Jack Parrinos was the English producer with Robert Lippert at the American end. Melissa Dean was still Lippert's protégée, still very American, still very wooden. Not bad looking, though. Single-handed, Jack Parrinos kept Shepperton open for a whole year with film after film after film, and I was on all of them. A few years later he banged himself in an office in Soho Square. Perhaps keeping Shepperton open all that time was just too much. Another of his films was *Don Sharp's Witchcraft*. On that one, Len Chaney (I had a brilliant fall of hair and was drunk more or less the whole time. Couldn't remember his lines, couldn't walk from A to B. He looked all right in the finished film, but to get him to do anything was simply awful. We'd be doing 20 takes for just one line. After shooting one day, I was in the bar with Arthur Lewis, the cameraman, and Len Chaney was sitting in the corner. We were all drinking away and suddenly Chaney went into his self-deception from *Of Mice And Men*, which he'd done 15 years before. He did it without faltering and it was so beautiful, so wonderful that we were all in floods of tears. And all this after a whole day in which he can't remember and he can't walk."

Her TV work includes *Crazy Like a Fox*, *The Paradise Club*, (revived Channel 4

series), *Hart to Hart* and, from an earlier epoch, *The New Avengers* and the marvellous *Galaxy 5*. Her films range from the Madonna movie *Take It Or Leave It* to a long list of Jack Gold films (including *The National Health* and *Atta Right*), two of Peter Sarsy's more regrettable post-Hammer offerings (*Nothing But the Night* and *I Don't Want To Be Born*) and, more recently, *A Room With a View* and Hammer's *Mist* with Ingrid Pitt. And among her most recent films is Vadim Vain's unburied production of *Beyond Bedlam*.

"When films are made now," she points out, "very few producers and very few cameramen think about what their low-key, arty-arty lighting is going to look like on television. You're always squaring away and saying, 'Who are they? What are they doing? That dress we reuse - is it my pet hat?' Peering through the mist of modern movies, she's moved to propose a toast: "Let's raise our glasses," she says with feeling, "to all those Hammer technicians and Hammer actors in the sky!"



Tapes from the Tomb

An interview, a haunting, and some Satanic Rites. Rounding up the latest horror video releases: Andy Black.



INTERVIEW WITH THE VAMPIRE

Warner Brothers
Rental release - out now

A best-selling Anne Rice novel to provide the raw material, a quality director - Neil (The Company of Wolves) Jordan - to orchestrate operations, and one of the most bankable Hollywood stars - a certain Tom Cruise - to front it all. Yes, Interview With the Vampire must be a sapphire winner and a classic horror film, at the very least. Well, or no. What we have here are some elegant sets, elegant costumes and yes,

glorious performances from Cruise as the immortal vampire Lestat, even Brad Pitt as Lestat's transmuted victim Louis De Pointe Du Lac, and from newcomer Kirsten Dunst as Claudia, 30 years old but an eternal child. But, unfortunately, the film betrays the same failings as its much-vaunted source novel - namely well-drawn characters, but characters who are given little to do physically and nowhere to go emotionally or morally.

As such, it's the superficial aesthetic elements which are the most compelling feature here, interspersed with some effective shock moments - from Lestat's initial attack on Du Lac - peering upon him and administering the fatal bite as the two men soar magically skywards - to the 'innocent' Claudia secreting the body of a young ingenue she covets beneath her doll-filled coffin.

The perpetual conflict between Lestat and his admirers, Du Lac and Claudia, culminates in their repeated attempts to slay him - all of which are doomed to failure as the now zombie-like Lestat refuses to surrender his 'gift' of immortality.

Where the film does score in spades, however, is in the intensified eroticism which filters through spearheaded by the most overtly homoerotic inflections yet to grace any vampire film, as logical in their presence as the hubbub accreted heterosexual affairs of the vampire on film.

The deliberately ambiguous drawing of bodily fluids (be they blood, semen or both) is most effectively conveyed in Du Lac and Lestat's mesmeric violation of one young innocent, where both men greedily suckle upon the drizzling wounds they have created - her flesh and her blood is now their flesh, and their blood.

That the actual story is narrated by Du Lac to a willing reporter (Christian Slater) mirrors the almost vicarious pleasures and tensions we experience from the use of Jonathan Harker's diary in Bram Stoker's seminal *Dracula*. The authenticity evoked by Harker's journal loses its impact as a filmic device, however, and Du Lac's narration is granted only peripheral value.

The finely-honed poetics of Hammer's *Dracula* series - the social dichotomies of rich versus poor, good versus evil and morality versus immorality - provide a totemic quality

The Hammer vampire symbolises sexual and social corruption; his adventures, emotional purity and often quasi-religious fanaticism. And whereas this polarisation of opinions and expressions remains or residual significance throughout the Hammer series, Interview With

the Vampire has no such plot dynamics to propogate its undeniable style. Hammer, of course, initially aligned their provocative sub-texts alongside their undoubted flair for recruiting a specific period and whilst to the most evocative detail.

Just as Du Lac periodically expounds that, "I'm flesh and blood, but not human," so too does Interview With the Vampire embody elements of great film-making, and yet is not a great film within itself.

THE SATANIC RITES OF DRACULA

Warner Brothers/Terror Vision
Self-through release 14th August

As it is so often the case within the scales of film, as audacious and ambitious concept fails to translate onto the screen and instead is left to degenerate somewhat disappointingly into the unruly mess which, on this occasion is Alan Gibson's *The Satanic Rites of Dracula*.

The idea of updating the *Dracula* mythos and relocating his timeless evil within a modern-day environment had already failed spectacularly in *Dracula AD 1972*. There, the pop culture world of sex, drugs and rock and roll entirely swamped any of *Dracula*'s traditional traits of elegance and Gothic regality, and, likewise, sinks this picture too.

Disgrace, so the notion of Christopher Lee's *Dracula* misrepresenting as properly hyacinth ID Durbag creates an ironic (if simplistic) metaphor, equating property moguls and real estate businessmen with vampires. His reason *why* this time out is to create a new plague virus with which to dominate (and perhaps obliterate) the world, but when this whole operation is guarded by a gang of alphan clad, bio-riding bippy guards, then the film's credibility visibly drains away. (The inconspicuous sight of these 'bervies' is added to by the sub-Arrington score and Gibson's routine television style direction. No subtle embellishments or directorial flourishes on show here, I'm afraid.)

To add further to the 'intrigue', a coterie of government ministers and assorted dignitaries indulge in the Count's Black Magic rituals - representing a sleazy 'back to basics' element worthy of this country's current illusious regime.

Although the Prince of Darkness is still fallible to sharpened stakes and other traditional methods of dispatch, one additional danger presented by the 20th century is the advent of water sprinkler systems in buildings, which provide a liquid epitaph to the Count's cellar-bound legion of vampire brides who perish at the nearest drop of running water.

Fredie lives in his usual jittery, nervous self, and utterly convincing as the frightened scientist Professor Keesley, whose intellectual prowess has developed the new bacteria and



simultaneously announced the death-knell for the whole world. Meanwhile, an underused Peter Cushing for once fails to invert his capacious gusto into the rôle of Luminer Van Helsing, who is eventually forced into saving not only his own life but that of his daughter, Jessica (Joanna Lumley, no less).

In amongst this pot-pourri of political subterfuge, scientific discovery and sub-James Bond plotting, sits the most enthralling climax to any of the Dracula series as Lee's fiendish vampire is undone by a sprawling lightning bush.

Ultimately, just as Dracula had sucked the lifeblood out of so many of his victims, so too did Hammer drain the very life force from the whole Dracula canon, resulting in this misconceived farago of a movie.



DRACULA HAS RISEN FROM THE GRAVE

Warner Brothers/Terror Vision
Self-through release 14th August

Thus, the third in Hammer's Dracula series to feature Christopher Lee as the dreaded bloodsucker, is, unfortunately, a weak entry, possessing none of Terence Fisher's inventive probing into the vampire's undoubted sexual allure, nor the systematic

destruction of Victorian morals and values that Peter Sandy so convincingly delineated in his *Taste the Blood of Dracula*. Instead, Freddie Francis's direction encompasses no shortage of style, but virtually no thematic drive nor any original nuances. The warm-caten script is the most Gothic element in this unconvincing horror.

The blood of a fallen priest (Ewan Hooper) – 'Tallen' in some ways than one, thanks to his warring religious convictions – resurrects the Count on this occasion. The crimson liquid provides new life and an escape route from the icy grave which enshrouded Dracula during the previous film, *Dracula Prince of Darkness*.

Lee is given precious little to do and even less to say in a predominantly mute rôle. Dracula seeks to infect the local inhabitants with his particularly virulent strain of immortality, especially the more beauteous ones, including Maria (Veronica Carlson) and Zena (Barbara Ewing). Only the devout religious leader of the Mission (Rupert Davies), aided by the film's unlikely antihero, Paul (Barry Andrews), can stop Dracula's malevolent influence.

Although Francis's pervasive red filter becomes merely irritating rather than atmospheric, he does manage to enliven the film with a delicious strain of religious irony. It is a priest who acts as Dracula's acolyte, an atheist who is the (anti) hero, and a giant crucifix which ultimately heralds the vampire's demise.

Rather more intrusive (and ill-judged) is Dracula's 'sacriligious' retraction of a stake from his chest, permitted because the staking isn't carried out with the required religious conviction. Some rules are made to be broken, and some genre conventions can be ignored, but perhaps not this particular one.

Francis does handle the early discovery of a body hanging from a church bell effectively – an ominous bloodtrail leads up to the victim – and the conclusion is suitably grotesque, but otherwise this is strictly routine fodder.



THE ASPHYX

Arthouse/A Taste of Fear
Self-through release
– not new

This isn't science. You've no right to experiment with this! ominous words which seem more like soundbites from a Frankenstein film than lines from Peter Newbrook's superior chiller, *The Asphyx*.

Cast in Baron Frankenstein's dual role of scientific adventurer/moral transgressor is Sir Hugo Cunningham (Robert Stephens), whose life's work involves reawakening the Titanic entity, Ancient Greek for 'spirit of death', the Asphyx enters the body at the precise moment that the soul is released. Sir Hugo's aim is to capture an Asphyx (each individual has one), and thereby enable the restoration of his ultimate goal – namely, to accomplish immortality. His obsessive pursuit of this is hastened after the sudden deaths of his son Clive (Ralph Arliss) and his own bride-to-be, Anna (Flora Walker), in a freak boating accident.

Having progressed in his experiments by capturing the Asphyx of a prince-pig, Sir Hugo then proceeds to attempt to imprison the Asphyxes of his nearest and dearest – his step-son Giles Cunningham (Robert Powell) and his daughter Christina (Jane Lapotnik), thus ensuring their immortality.

This noble but misguided aim proves ill-fated when Christina is accidentally killed during an elaborate attempt to frighten her (and so induce the Asphyx's appearance). The final images are somewhat haunting with a logical but nonetheless shattering climax to reveal of a thoroughly accomplished work.

Newbrook crafts some detailed period mise en scene which would do Hammer proud, and also covers some sympathetic performances from his lead actors.

doubtlessly aided by the film's intriguing, though at times over-complicated, premise. The manifestations of the Asphyx itself are effectively staged: it is a screaming imp-like creature whose high-pitched wail bombardment devastates both the eardrums and the nerves.

Most interesting of all however, is Stephens's portrayal of Sir Hugo – a figure whose apparent exploratory zeal and altruistic motives are perhaps a veneer for his more unwholesome propensity to endanger the lives of his loved ones and others in order to accomplish his scientific aims. His inadvertent filming of the accidental deaths of his son and would-be bride acts as a precursor to his filming of a public hanging in order to aid the cause of the anti-corruption parliament brigade. Ultimately, Sir Hugo's doomed mission to preserve life only macabrely in ending it. Unlike the Baron, Sir Hugo isn't vilified by society, but, in the final analysis, he simply lacks the required heart (and soul) for the task in hand.

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STORY BY PETER BRIDGEMAN
SCREENPLAY BY ROBERT POWELL,
ROBERT POWELL,
JANE LAPOTNIK





PREY

Arthouse/A Taste of Fear
Self-through release
- out now

Norman J Warren is one of that rare breed, a British director who managed to bring to fruition a number of steady exploration thrillers during the 1970s and early 1980s. Cast in much the same mould as luminaries such as Peter (House of Whipcord) Walker, Warren's biggest and best known feature - 1980's *Alles-eque* (pronounced - used the acting talents of Judy Geeson and Stephanie Beacham. Conversely, *Prey* relies upon a cast of relative unknowns and works all the better for it. Jessica (Glory Anant)

and Jo (Sally Faulstich) are two lesbian lovers safely ensconced in the relative peace and tranquillity (if not harmony) of a secluded country estate, until their equilibrium is shattered by the appearance of a stranger, Anderson (Barry Stokes), who seeks shelter - if not food and drink, which he spits out copiously. This decidedly anti-social behaviour is explained away by Anderson's dubious desire. He is, in fact, Kinn, a carnivorous alien lifeform, and one of a race who have earmarked humans as lunch.

Given the obvious sexual elements of the situation, Warren shows remarkable restraint in Jessica and Jo's frequent lesbian love scenes. His delicate framing and subtle photography almost brings the words "good taste" to the lips, but such restraint only serves to provide a contrast to the explosive violence and bloodletting of the film's remaining running time (shortened by



over 90 minutes by the BBFC). There's a potentially interesting subplot (which isn't fully developed by Warren) where the openly jealous Jo becomes envious of Jessica's apparent attraction to Anderson. The alien's initial appearance - killing a young man and taking over his body - draws obvious inspiration from such seminal sci-fi classics as Don Siegel's *Invasion of the Body Snatchers* and Howard Hawks' *The Thing*, though, admittedly, that's where any similarities end.

Despite this, Warren does show a fine appreciation for the effective use of music and (even more importantly) silence, and manages to keep a pretty basic premise just enough to be convincing, and tense enough to be compelling.

DARK WATERS

Tarion Video
Self-through release
- out now

I remember seeing this film for the very first time - well, I say film, but segment would be more accurate - as a mere, ten minute long succession of disturbing images previewed at a Film Exchanges festival. My initial reaction to this was one of amazement, that this must be destined to become a genre classic if the footage was anything to go by. Perhaps understandably, the full feature doesn't quite sustain the same level of impact, but it does sustain enough interest for this to be a worthy addition to your video library - especially as it is gorgeously rendered here in widescreen.

A lovestricken demon serveses itself in the subterranean caves of an isolated island populated only by a handful of locals and a mysterious (and decidedly un-Christian) order of nuns. Into their clandestine world of arcane rituals enters a young woman, Elizabeth (Lucie Slater), a personable girl visiting the convent in order to discover how all of her late father's payments to the order have been used. Following his death, she finds herself expected to continue the payments.

It doesn't take too long for her to realise that these are far more than religious ceremonies taking place here - a notion singularly amplified given the bloody demise of her friend Theresa (Anna Rose Philipp), who is discovered observing rituals not designed for her pious eyes. Theresa's protracted stabbing - sepsa blood ebbing away in rivulets - is masterfully juxtaposed with the natural image of a monk before a canvas, painting her death, using blood-red paint for his brushstrokes. This is not the last of the painterly images on show, nor is it the last of the viscous on show...

Quite simply, a triumph of style over content. fledgling director Mariano D'Amico has not only assimilated the works of Bresson and Argento, but, more importantly, used their work as a canvas for his own creativity and fervid imagination, unlike so many of his peers who merely degenerate into second-rate plagiarists.

There are some mesmeric set-pieces here, such as the unseen presence which crashes through the church doors, smashing the windows and collapsing its walls; a kinetic *Evil Dead* scenario which circumvents a mountainside and creeps over the top to catapult a startled nun into a watery grave; and an especially effective dream sequence in which the young Elizabeth is tormented by the ethereal vision of a man nailed to a cross, which floats eerily above her. This is a startling first feature, and despite its noticeable lack of content, D'Amico's artistry and poetic promise great things for the future.

THE HAUNTING

Warner Brothers/Terror Video
Self-through release 14th August

Long hailed as a classic of the horror genre, *The Haunting* more than lives up to its billing, being a most captivating and persuasive ghost story, and certainly marks alongside *The Innocents* as one of the best ever to materialise upon the screen.

easily obliterating more recent, much lauded efforts such as Steven Spielberg and Tobe Hooper's *Poltergeist*.

Unlike the latter film, *The Haunting* relies on subtle nuances of menacing evil and ethereal spirits rather than millions of dollars worth of intrusive special effects. That this subtle approach manifests itself here should come as no surprise considering that the film's director, Robert Wise, mastered his craft under the guidance of the maestro of unseen horror, Val Lewton - who, incidentally, also aided Wise on his directorial debut, 1944's *Curse of the Cat People*.

A commanding Richard Johnson plays investigative anthropologist Dr Markway who, upon finding the ultimate in haunted houses in which to conduct his experiments into the paranormal, gathers together two women with extra-sensory capabilities - Eleanor (Julie Harris) and Theo (Claire Bloom) - and a brash young sceptic, Luke Sammons (Russ Tamblyn), all of whom agree to stay in the decidedly unreckoning house to enable Markway to pursue his investigations. The film contains a unique additional character in the shape of the very house itself. Just as Egdon Heath in Thomas Hardy's *The Return of the Native* becomes a main character, so too in *The Haunting* does the ominous Hill House take on a significant role.

Based on Shirley Jackson's novel *The Haunting of Hill House* the film accentuates the connection between the neurotic state of Eleanor and the 'corrupt' lesbian sexuality of Theo in cinematic terms; there are no right-angles inside the house. Its precarious circular staircase and non-geometric staircases being a metaphor for Eleanor's diminished sense of reality.

This interior-designed disease (similar to the rotting soul of the Marston House in Tobe Hooper's screen version of Stephen King's *Salem's Lot*) is tapaciously photographed by David Robinson's prowling lens. The film is interspersed with moments of austere horror most effectively in the flashback death of one of the house's previous occupants, and there are few moments in the horror canon to rival the genuine frisson obtained when an oak door vibrates and bulges as if human and the frightened guests look on helplessly. As if these moments of heightened tension were not enough, we are also treated to numerous shots of Hill House's imposing exterior, all jutting angles and medieval towers, each seemingly harbouring every manner of unseen danger and menace - "a house that was born bad".

Given such atmospheric photography and moments of supernatural terror it's crying out to see the usually reliable *Aurum* *Morrer* *Encyclopedia* describe Wise's masterpiece as "a ponderous affair". Any film with such

highly-strung characters, head-but-not-seen spirits, and a pseudo-Freudian structure which unravels before our eyes like the coiled rope which ultimately hangs one character, is far from plodding. If you're looking for a cogent cinematic ghost story then look no further than this - and it's lovingly presented in all its midscreen glory, too.

Competition

Thanks to new horror label, A Taste of Fear, we have three sets of four videos up for grabs in this month's competition.

The tapes - *The Asphyx*, *Prey*, *Lamberto Ravara's Macabre* and *Rotic: Night of Terror* - are on sale now, priced £12.99 each.

But that's not all. For ten runners-up, we have ten exclusive A Taste of Fear holdalls. So, to be in with a chance to win one of these tasty prizes, simply give us the answers to the following three questions:



1. What was Hammer's Taste of Fear known as in the US?

2. Which British comedy actor featured as antiquarian dealer Wolfer in Hammer's Taste of Fear *Blood of Dracula*?

3. Which contemporary horror director made his debut with *Red Taste*?

Send your entries on a postcard or the back of a sealed-down envelope to:

A Taste of Fear competition,
Hammer Horror,
Marvel Comics Ltd,
Arundel House,
15/15 Arundel Street,
London,
WC2R 3JX

Competition rules.

1. No multiple entries will be accepted.
2. No employees of Marvel Comics Ltd, their families, or employees of the competition's sponsoring company may enter.
3. The editor's decision is final. No correspondence will be entered into.
4. All competitive entries must be sent in an envelope.
5. Competition entries must arrive by airtail post on 23rd September 1995.



Hammer Filmography

This bibliography concentrates on the films produced by the Exclusive/Hammer group of companies up to and including their last horror film *The Quatermass Experiment*. Relatively little is known about these companies' earliest productions, and some of the short support films (which often came in the form of concert, documentaries and documentaries) are similarly shrouded in mystery. Details given are as full as possible.

Hammer effectively began life as the production arm of its parent company Exclusive. As the 1950s progressed Hammer outgrew Exclusive (which effectively closed in 1959, going into voluntary liquidation in 1960) and went on to umbrella a number of subsidiaries whose names are credited on such prominent films as *The Curse of Frankenstein* and *The Eaters of Deceit*. Prominent among this roster of companies especially during this early period were Bray Studios Ltd, Cadogan Films Ltd, Concert Recordings Ltd, Claxton Films Ltd, Comment Productions Ltd, Falcon Films Ltd, Hawtinch Productions Ltd, Huxmap Films Ltd, Kay Films Ltd, Kingshield Productions Ltd, Lentic Productions Ltd (later known as Lavenock Productions Ltd), Screen Films Ltd, Sparrow Productions Ltd, Swallow Productions Ltd, Travel Film Distributors Ltd and Woodpecker Productions Ltd.

Space does not allow for accreditation of all relevant film production subsidiaries. For the purposes of this bibliography, the most complete of its kind ever published, the relevant output of all such companies is considered to be the work of Exclusive/Hammer. Films on which the Exclusive/Hammer group of companies acted as associate producers are also credited.

Key to:

- LP: Leading Players
P: Producer
D: Director
S: Screenplay

All duration times are approximate.

First release dates given, except where indicated. All films in black and white standard screen ratio except where indicated.



1935

THE PUBLIC LIFE OF HENRY THE NINTH

A man's aim in life is to introduce a breezy new spirit into the lives of Londoners.

LP: Leonard Bury, Betty Franklin

D: Bernard Williams

Duration: 88 mins

Released June 1935

Certificate 'V'

1936

THE MYSTERY OF THE MARY CELESTE (US TITLE: THE PHANTOM SHIP)

The Mary Celeste is found floating in the Atlantic with sails set, but no crew on board.

LP: Bela Lugosi, Shirley Grey, Arthur Hargreaves

D: Denison Clift

Duration: 80 mins

Released April 1936

Certificate 'V'

THE SONG OF FREEDOM

John Zinga, an African emigrant, becomes famous and convinces the people of his homeland that he is their true king.

LP: Paul Robeson, Elizabeth Welch, Robert Adams

D: J. Edgar Hill

Duration: 88 mins

Released August 1936



Left: *The Quatermass Experiment*
Right: *The Song of Freedom*

1937

SPORTING LOVE

Two brothers plan to run their horse, Moorburn, in the Derby and, with the winnings, recover their family fortune.

LP: Stanley Lupkin, Larkin GRI, Henry Corliss
D: J. Edgar Mills S: Fena Steink & Ingeborg W. Abelson
Duration: 68 mins
Released January 1937
Certificate 'U'

1946

OLD FATHER TAMES

The River Thames passes through quaint villages, historic towns, the docklands of London, and flows into the sea.

R: Hal Wilson & Ben H. Hart
Released March 1946
Certificate 'U'

CORNISH HOLIDAY

A visit to the countryside and workshops of Cornwall.

D: Harry Laeg
Released June 1946
Certificate 'U'

CANOE'S CALENDAR

Canoe, a cat, calculates his lifespan not in years but by his contacts with people, animals and birds.

D: Warner Shephard
Duration: 36 mins
Trade Show 12 September 1946
Certificate 'U'

1947

SKIFFY GOES TO SEA

Skiffy, a Thames bargeboat, points for the sea but finds life on board ship much tougher than he expects.

D: Harry May S: Bill Corliss
Duration: 34 mins
Trade Show 5 March 1947
Certificate 'U'

WE DO BELIEVE IN GHOSTS

A series of infamous ghosts haunt their historic houses.

D: Walter Reed
Duration: 34 mins
Trade Show 5 March 1947
Certificate 'U'

CRIME REPORTER

A crime reporter discovers that the murderer of a taxi driver is the leader of a gang of Soho black marketeers.

LP: John Wylkie, Sine Paskis, Jackie Brant
P: Hal Wilson D: Ben H. Hart S: Jimmy Corbett
Duration: 36 mins
Trade Show 6 March 1947
Certificate 'U'

DEATH IN HIGH NEELS

Detective Inspector Charlesworth investigates a poisoning in a Bond Street dress shop.

LP: Guss Stansford, Bill Hodge, Veronica Ross
P: Henry Rolston D: Claude Tournebise

S: Christienne Hroval

Duration: 47 mins
Released June 1947
Certificate 'U'

BRED TO STAY

Why French horses have been winning so many big races.

NB/S: AA Housset
Duration: 36 mins
Trade Show 15 July 1947
Certificate 'U'

1948

RIVER PATROL

A young customs agent and his female assistant track down a gang of nylon smugglers to the Thames docklands.

LP: John Wylkie, Nelly Patch, Lennox Dean
P: Hal Wilson D: Ben H. Hart S: Jimmy Corbett
Duration: 46 mins
Trade Show 28 January 1949
Certificate 'U'

DICK BARTON, SPECIAL AGENT (US TV TITLE: DICK BARTON, DETECTIVE)

Dick Barton and his aides encounter smugglers led by a villainous doctor who plans to destroy England with germ bombs.

LP: Don Mandam, George Ford, Jack Shaw
P: Henry Rolston D: Alfred Gauding
S: Alan Stranks & Alfred Gauding
Duration: 70 mins
Released 16 May 1948
Certificate 'U'

WHO KILLED VAN LOONT?

A diamond cutter's daughter is framed for the murder of the cutter's partner Van Loon.

LP: Raymond Lovell, Ray Buchanan, Robert Roodman
P: Anthony Mads D: Claude Tournebise & Gordon Kyle
Duration: 48 mins
Released June 1948
Certificate 'U'

THE DARK ROAD

A writer relates the story of a young boy's rise from petty thief to a position of some importance in the underworld.

LP: Charles Stuart, Joyce Lincolns, Anthony Rollis
P: Henry Rolston D: Alfred Gauding
Duration: 70 mins
Released 1st October 1948
Certificate 'U'

1949

IT'S A DOG'S LIFE

The breeding and training of racing greyhounds.

D: Leslie Lawrence
Duration: 36 mins
Released 1949
Certificate 'U'

THE JACK OF DIAMONDS

A couple agree to take an adventure on their yacht to locate a lost treasure chest off the French coast. He tries to double-cross them.

LP: Nigel Patrick, Cyril Raymond, Jane Carr
NB: Vernon Sewell S: Nigel Patrick & Cyril Raymond

Duration: 65 mins
Released 22 May 1948
Certificate 'U'

DR MORELLE - THE CASE OF THE MISSING NECESS

Morrell's assistant tries to solve the mystery of her friend's murder and the famous tycoon helps her avoid a similar fate.

LP: Valentine Dyall, Julia Lang, Philip Laver
P: Anthony Mads D: Geoffrey Grayson
S: Ray Plunkley & Anthony Grayson
Duration: 73 mins
Released 27 June 1949
Certificate 'U'

DICK BARTON STRIKES BACK

A batch of international criminals have atomic weapons. Dick Barton confronts his suspect on Blackpool Tower.

LP: Don Mandam, Sebastian Cabot, Jean Lodge
P: Anthony Mads D: Geoffrey Grayson
S: Anthony Grayson
Duration: 73 mins
Released 18 July 1949
Certificate 'U'

CELIA

A young actress hates a friend who is the sinister ally of Axis spies.

LP: Myra Hess, Bruce Lindsay, Dora Wagstaff
P: Anthony Mads D: Francis Searle
S: AR Henderson, Edward J. Mason & Francis Searle
Dac: 47 mins
Released 29 August 1949
Certificate 'U'

1950

YDGA AND YOU

Duration: 38 mins
Released 1950
Certificate 'U'

THE ADVENTURES OF PC 49

The enterprising policeman tracks down a gang of thieves who have shot a nightwatchman in a red.

LP: Hugh Latham, Patricia Catto, John Fawcett
P: Anthony Mads D: Geoffrey Grayson
S: Alan Stranks & Vernon Bartie
Released 2 January 1950
Duration: 67 mins
Certificate 'U'

THE MAN IN BLACK

The mysterious 'Man in Black' narrates the story of two murders.

LP: Valentine Dyall, Betty Ann Berlin, Sheila Gurnall
P: Anthony Mads D: Francis Searle S: John Gilbey
Duration: 75 mins
Released 6 March 1950
Certificate 'U'

MEET SIMON CHERRY

The Emerald Simon Cherry lodges at the isolated Haring Manor, where the owner's daughter is found dead.

LP: Hugh Mahey, Zoe Marshall, Anthony Fawcett
P: Anthony Mads D: Geoffrey Grayson
S: AR Henderson & Geoffrey Grayson
Duration: 67 mins

Released 10 April 1950
Certificate 'K'

ROOM TO LET

In Victorian London, an escaped lunatic lodging with a family causes them to suspect he is Jack the Ripper.

LP: Jimmy Hanley, Valentine Dyall, Christine Silver

P: Anthony Read

D: Geoffrey Grayson

S: John Gilling & Geoffrey Grayson

Duration: 60 mins

Released 15 May 1950

Certificate 'K'

Someone at the Door

A young reporter inherits a mansion. There, he makes his own sister's death for a news story, but then encounters a real mystery.

LP: Thomas Bess, Michael MacLennan, Hugh Latimer

P: Anthony Mordaunt D: Geoffrey Grayson

S: Alf Harrison

Duration: 65 mins

Released 21 August 1950

Certificate 'K'

What the Butler Saw

A naive process arrives at an English country house where her lover is the butler. Confusion and chaos ensue.

LP: Edward Bagley, Merry Hylton, Henry Halliday

P: Anthony Mordaunt D: Geoffrey Grayson

S: Alf Harrison & Edward J. Mason

Duration: 61 mins

Released 11 September 1950

Certificate 'K'

Monkey Mayhems

Backstage at a music house in a zoo.

Duration: 27 mins

Released 18 September 1950

Certificate 'K'

Dick Barton at Bay

A British secretist and his daughter are kidnapped by a foreign agent. Dick Barton tracks them to a beachy head light-house.

LP: Don Skinner, Tamara Ross, George Reed

P: Henry Holsted

D: Geoffrey Grayson

S: Anthony Grayson, JC Budd & E. Trevelyan

Duration: 68 mins

Released 2 October 1950

Certificate 'K'

The Lady Craved Excitement

Casualty articles Pat and Jeremy enter an escaped lunatic who is watching their club. They escape only to encounter art smugglers.

LP: Alf Hazzell, Michael Mervin, Sidney James

P: Anthony Mordaunt D: Geoffrey Grayson

S: John Gilling, Edward J. Mason & Francis Searle

Duration: 85 mins

Released 18 October 1950

Certificate 'K'

1951

Keep Fit with Yoga

Duration: 30 mins

Released 1951

Certificate 'K'

Yoga and the Average Man

Duration: 28 mins

Released 1951

Certificate 'K'

The Rosseter Case

Liz Rosseter, paralysed in a car accident, discovers her husband is in love with her sister. Rosseter.

LP: Helen Statham, Clement McCulloch, Sheila Burnell

P: Anthony Mordaunt D: Francis Searle

S: Kenneth Hyde, John Hunter & Francis Searle

Duration: 75 mins

Released 29 January 1951

Certificate 'K'

To Have and to Hold

The crippled Brian Harding learns he only has a short time to live, and gives up all he has for other people's happiness.

LP: Patrick Barr, Ann Scott, Robert Ayres

P: Anthony Mordaunt D: Geoffrey Grayson

S: Reginald Long

Duration: 83 mins

Released 2 April 1951

Certificate 'K'

The Dark Light

Three anarchy light-house keepers rescue three people in a dingy who turn out to be robbers with a bag.

LP: Albert Lister, David Green, Norman MacDonna

P: Michael Carreras D: Vernon Sewell

Duration: 68 mins

Released 23 April 1951

Certificate 'K'

A Case for PC 49

After the model he has been guarding becomes implicated, PC 49 launches an investigation into the murder of a young millionaire.

LP: Brian Bruce, Joy Skelton, Christine Mendon

P: Anthony Mordaunt D: Francis Searle

S: Alva Stanger & Norman Harris

Duration: 60 mins

(cassette indicates an earlier print run to 66 mins)

Released 23 July 1951

Chase Me, Charlie

A collection of clips from Charlie Chaplin's Essanay films, including The Tramp, The Bank, The Champion and At the Show. A re-release of Langford Reed's 1957 compilation with new narration.

Duration: 46 mins

Released 27 August 1951

Certificate 'K'

Village of Brax

A tour of the Thames side village of Bray, taking in thirteenth century buildings and the ruins of the Warbeck stud farm.

Duration: 11 mins

Released 24 September 1951

Certificate 'K'

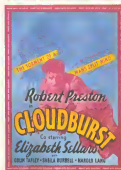
Cloudburst

Foreign Office codebreaker John Grahame seeks vengeance for the murder of his wife Carol, finally tracing her killer.

LP: Robert Preston, Elizabeth Sellars, Colin Taylor

P: Anthony Mordaunt D: Francis Searle

S: Francis Searle & Leo Marks



Duration: 52 (USA, 63) mins

Released 19 December 1951

Certificate 'K'

The Black Widow

(US: RETURN TO DARKNESS)

Mark Sherman is attacked on a lonely road, but his assassin dies in a car crash. Sherman follows a trail that leads to his wife.

LP: Robert Ayres, Christine Mendon, Anthony Farnwell

P: Anthony Mordaunt D: Norman Sewell

S: Allen Mackinnon

Duration: 62 mins

Released 22 October 1951

Certificate 'K'

1952

Queen Fish

A tour of the London Zoo Aquarium.

Duration: 26 mins

Released 28 January 1952

Certificate 'K'



WHISPERING SMITH HITS LONDON (US: WHISPERING SMITH VS SCOTLAND YARD)

An American detective on holiday in England investigates a murder that the police believe to be suicide

LP: Richard Carlson, Grete Gynt, Herbert Low
P: Anthony Woods B: Francis Searle
S: John Gilling
Duration: 92 (BS: 77) mins
Released 11 February 1952
Certificate 'U'

DEATH OF AN ANGEL

Christopher Rossell takes up practice with Dr Welling, a sick man whose wife is murdered. Rossell uncovers the killer

LP: Patrick Barr, Jane Baxter, Raymond Young
P: Anthony Woods B: Charles Saunders
S: Reginald Long
Duration: 64 mins
Released 24 March 1952
Certificate 'U'

THE LAST PAGE (US: MAN BAIT)

In London, an American bookshop owner is blackmailed by his assistant and her boyfriend when he is involved in a homicide

LP: George Abbott, Marguerite Chapman, Raymond Huntley, Olan Sorel
P: Anthony Woods B: Terence Fisher
S: Frederick Bontly
Duration: 84 (BS: 79) mins
Released 29 May 1952
Certificate 'U'

NEVER LOOK BACK

Alon MacLain's good reputation as a banker is jeopardised when she becomes implicated in a murder case

LP: Raymond John, Hugh Sinclair, Guy Middleton
P: Michael Carreras B: Francis Searle
S: John Harter, Guy Morgan & Francis Searle
Duration: 73 mins
Released 26 May 1952
Certificate 'U'

WINGS OF DANGER

A charter pilot discovers his friend is being blackmailed to smuggle counterfeit currency to the Continent

LP: Zachary Scott, Robert Beatty, Kay Kendall
P: Anthony Woods
B: Terence Fisher
S: John Gilling
Duration: 73 mins
Released 26 May 1952
Certificate 'U'

STOLEN FACE

An obsessed plastic surgeon remodels the face of a convict. Lily, to resemble that of Alice, another man's fiancée. He marries Lily, but her criminal tendencies soon resurface

LP: Paul Merrild, Lizabeth Scott, Mary Macbeath, Andy Ward
P: Anthony Woods
B: Terence Fisher
S: Martin Berkeley & Richard H Landau
Duration: 72 mins
Released 29 June 1952
Certificate 'U'



LADY IN THE FOG (US: SCOTLAND YARD INSPECTOR)

An American reporter investigates a murder in the London fog. He eventually tracks down the killers to an empty film studio

LP: Cesar Romero, Lita Maxwell, Bernadette O'Farrell
P: Anthony Woods B: Sam Newfield
S: Orville H Hampton
Duration: 92 (BS: 73) mins
Released 13 October 1952
Certificate 'U'

1953

THE GAMBLER AND THE LADY

An American gangster running gambling clubs in London becomes involved with a high society lady

LP: Hans Clark, William Hines, Neva Chance
P: Anthony Woods B: Sam Newfield & Patrick Jackson
S: Doris Day
Duration: 74 (BS: 73) mins
Released 26 January 1953
Certificate 'U'



Above: The Last Page
Top right: Never Look Back
Right: Wings of Danger





RIVER SHIPS

Mixed ships ply the Thames including sailing barges, houseboats, yachts and the training ship *Winchester*.

Duration: 23 mins

Trade Show: 3 February 1953

Certificate: 'U'

HANTRAP

(US: **MAN IN HIDING/THERE IS NO ESCAPE**)

A man found guilty of murder escapes from an asylum. A private detective assigned to his case discovers the man was not guilty.

LP: Paul Henreid, Lady Maxwell, George Meers

P: Michael Carreras **D:** Terence Fisher

S: Paul Tobert & Terence Fisher

Duration: 79 mins

Released: 16 March 1953

Certificate: 'U'

FOUR SIDED TRIANGLE

Graduates Bill and Robin devise a duplicating machine which Bill uses to make an identical copy of Robin's wife, Lena.

LP: Barbara Payton, Stephen Morris

John Van Dyke

P: Michael Carreras & Alexander Paul

D: Terence Fisher **S:** Paul Tobert & Terence Fisher

Duration: 90 (US: 74) mins

Released: 25 May 1953

Certificate: 'U'

THE FLANAGAN BOY

(US: **BAD BLONDE**)

Promoter Cassage leads back to boxer Johnny Flanagan, who falls for Vicki's wife. She persuades him to kill Vicki.

LP: Barbara Payton, Tony Wright, Frederick Yell

P: Anthony Hinds **D:** Reginald Le Borg

S: Guy Oliver & Richard Landon

Duration: 81 mins

Released: 12 October 1953

Certificate: 'U'

THE SAINT'S RETURN

(US: **THE SAINT'S GIRL FRIDAY**)

Simon Templar helps a friend who was the victim

of a car accident. He discovers she was involved with racketeers.

LP: Louis Hayward, Sydney Taylor, Diana Dors

P: Anthony Hinds **D:** Seymour Friedman

S: Allan MacKinnon

Duration: 73 (US: 68) mins

Released: 12 October 1953

Certificate: 'U'

SKY TRADERS

The freight aircraft of Britain, and their cargoes.

Duration: 23 mins

Released: 9 November 1953

Certificate: 'U'

SPACEWATS

A rocket fails to return to Earth coinciding with the disappearance of two scientists. An investigator from M5 speculates that their bodies may be concealed on board.

LP: Howard Duff, Eva Bartok, Andrew Olsen

P: Michael Carreras **D:** Terence Fisher

S: Paul Tobert & Richard H. Landon

Duration: 74 mins

Released: 21 December 1953

Cost: 'U'



Continued

1953

FACE THE MUSIC

(US: **THE BLACK GLOVE**)

A famous trumpet player is suspected of the murder of a nightclub singer and aims to clear his name.

LP: Alex Nicol, Eleanor Summerfield, Geoffrey Kees

P: Michael Carreras **D:** Terence Fisher

S: Ernest Borneman

Duration: 84 mins

Released: 22 February 1954

Certificate: 'U'

FIVE OAKS

(US: **PAID TO KILL**)

A detective pays a friend to kill him so his wife can have his life insurance. He realises, but she murders attempts don't stop.

LP: Dana Clark, Paul Carpenter, Thelma Gregory



P: Anthony Hinds **D:** Montgomery Tully

S: Paul Tobert

Duration: 72 mins

Trade Show: 12 May 1954

Certificate: 'U'

LIFE WITH THE LYONS

The hapless Lyon family fail to impress the landlord of their new house. He refuses to sign the lease and they try to win his favour.

LP: Ben Lyon, Belle Brundage, Barbara Lyon, Richard Lyon

P: Michael Carreras **D/S:** Val Guest

Duration: 81 mins

Released: 22 May 1954

Certificate: 'U'

THE HOUSE ACROSS THE LAKE

(US: **HEAT WAVE**)

A writer is seduced by a rich woman who murders her husband on his yacht. The writer then discovers she is keeping him as well.

LP: Alex Nicol, Hilary Brooke, Susan Stephen

P: Anthony Hinds **D/S:** Ron Haglan

Duration: 68 mins

Released: 23 June 1954

Certificate: 'U'

THE STRANGER CAME HOME

(US: **THE UNHOLY FOUR**)

A scientist is kidnapped and develops amnesia. Three years later he returns home only to be suspected of murder.

LP: Pauline Goddard, William Schester, Patrick Holt

P: Michael Carreras **D:** Terence Fisher

S: Michael Carreras

Duration: 90 mins

Released: 9 August 1954

Certificate: 'U'

35 HOURS

(US: **TERROR STREET**)

A US Air Force pilot has only 36 hours in London to uncover the mystery of the disappearance of his English wife.

LP: Dan O'Herlihy, Day Allen, Ann Gwynne

P: Anthony Hinds **D:** Montgomery Tully

S: Steve Fisher

Duration: 80 (US: 84) mins

Released: 25 October 1954

Certificate: 'U'

BLOOD ORANGE

(US: **THREE STOPS TO MURDER**)

A model is wearing a new blood orange dress when she is murdered. An ex-FBI man investigates the fashion house concerned.



LP: Tom Conway, Wila Penty, Naomi Chance
P: Michael Carreras **D:** Terence Fisher **S:** Joe Rast
 Duration: 70 mins
 Released 3 November 1954
 Certificate 'U'

MEN OF SHERWOOD FOREST

A plan to free Richard the Lionheart from his German prison is stolen and Robin Hood and his men are entrusted to find it.

LP: Don Taylor, Reginald Beckwith, Elaine Mason
P: Michael Carreras **D:** Val Guest
S: Alice Ward/Glasson
 Duration: 72 mins
 Released 6 December 1954
 Certificate 'U'

MASK OF OUST

[US: A RACE FOR LIFE]

Pete Wells pursues his career as a racing driver through terrible circumstances – and against his wife's wishes.

LP: Richard Curtis, Muriel Kinn, George C. Scott
P: Mickey Delaney **D:** Terence Fisher
S: Richard B. Landau
 Duration: 79 (USA: 80) mins
 Released 27 December 1954
 Certificate 'U'

1955

THE LYONS IN PARIS

The Lyons celebrate their anniversary in Paris and get involved with a cabaret artiste *Rit! Le Rêve* and her jealous husband.

LP: Ben Lyon, Bette Davis, Barbara Lyon, Richard Lyon
P: Robert Duvall **D/S:** Val Guest
 Duration: 81 mins
 Released 5 January 1955
 Certificate 'U'

BREXIT IN THE CIRCLE

A teacher and an adventurer double-cross each other as they attempt to smuggle a scientist out of East Germany.

LP: Pamela Tuckey, Eric Portir, Marisa Gering
P: Michael Carreras **D/S:** Val Guest
 Duration: 91 (USA: 89) mins
 Released 28 February 1955
 Certificate 'U'

colour (UK) Black & white (USA)

war-time colleague who is involved with a forger engaged in art theft.

LP: Lilli Fringers, Flaky Corne, Maurer Swensen
P/S: Robert Duvall **D/S:** Daniel Hart
 Duration: 79 (USA: 83) mins
 Released 4 April 1955
 Certificate 'U'

CYRIL STAPLETON AND THE SHOW BAND

Cyril Stapleton is hard in concert, featuring Lila Rose, Ray Burns and Bill McCallie.

P/S: Michael Carreras
 Duration: 29 mins
 Released June 1955
 Certificate 'U'

colour/Cinemacolor

THE ERIC WINSTONE RANG SHOW

A featurette starring Eric Winstone, Alma Cogan, Anny Soler and the George Mitchell Choir.

P/D: Michael Carreras
 Duration: 28 mins
 Released 26 August 1955
 Certificate 'U'

colour/Cinemacolor

THE QUATERMASS EXPERIMENT

[re-released as THE QUATERMASS EXPERIMENT]

[US: THE CREEPING UNKNOWN]

The British Rocket Group is first named space flight becomes contaminated by an alien life form. Professor Quatermass must track down the mission's only surviving astronaut – now a ludicrously amusing caper film.

LP: Brian Donlevy, Jack Warner, Richard Watterson
P: Anthony Wain **D:** Val Guest
S: Richard Landau & Val Guest
 Duration: 82 (USA: 78) mins
 Released 26 August 1955
 Certificate 'U'

Filmography compiled by:
 Denis Meltie
 Christopher Koettling
 David Banks
 Graham Sleggs



MURDER BY PROXY

[US: BLACKOUT]

A hard-up American is paid to marry an heiress and gets caught up in the murder of a wealthy financier.

LP: Dean Clark, Belinda Lee, Betty Ann Davies
P: Michael Carreras **D:** Terence Fisher
S: Richard Landau
 Duration: 87 mins
 Released 28 March 1955
 Certificate 'U'

THIRD PARTY RISK

[US: THE DEADLY GAME/PSG DEADLY GAME]

In Spain, an American songwriter meets a



All Earth
 stands halting!

THE CREEPING UNKNOWN

DEAN DONLEVY, MARISA GERING

PETER CUSHING OBE

26 May 1913 – 11 August 1994



"We must wait. What we've done up to now is nothing, nothing to what we will do. We've only just started ... just opened the door. Look, now's the time to go through that door and find what lies beyond it."

- The Hunchback of Notre-Dame

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